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American Art News

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A GREAT INNESS SOLD.

And still the boom in paintings by George Inness grows. The sale is now announced, at the largest figure ever paid for a work by the modern American master, to a prominent American collector, of the well known and beautiful "Near the Village—October" (30x42), painted in 1892—the artist's best period and reproduced on this page.

Mr. John Levy, of No. 14 E. 46 St., is the fortunate seller of this fine canvas, formerly owned by former Governor Franklin D. Murphy, of New Jersey.

A FRANCIA FOR WORCESTER.

A Francia "Madonna and Child" has been recently acquired by the Worcester Art Museum. "Our painting," says the Museum Bulletin, "is one of the most important of its kind that we know of in this country. It shows strongly the influence of the great Umbrian masters, but still preserves the clear-cut outlines, the highly finished and fine-grained surface, the coloring full and yet cold, which formed Francia's own peculiar style at this time.

"The deep green-blue and red which, with the sharply contrasting flesh tones, are the only important colors, are not without richness, even though the transitions be abrupt."

Other recent accessions include a landscape by Ralph W. Earl, the early American artist, "Looking East from the Leicester Hills," near Worcester, Mass. painted by the artist for Col. Thomas Denny, who lived on the old Denny farm in the town of Leicester, Mass. This is one of the earliest of American landscapes.

The museum has also acquired "The Fox Hunt," by Samuel Allen, two coaching scenes by W. T. Shayer, and "The Hunt," by D. Wolstenholme, two portraits by William Dunlap, one of George Spalding, the other, a "Portrait of a Lady," and a portrait of Thomas Earle, by Ralph Earle. The latter, painter of the portrait, and Thomas Earle were cousins.

DOWDESWELL ART AUCTION.

(Special cable to AMERICAN ART NEWS)

London, Jan. 26, 1917.—The valuable art Library of Dowdeswell and Dowdswell, the old and well known Bond St. art firm, retiring from business, will be sold at Christie's, Feb. 6, and the pictures, mostly Old Masters of superior quality, on Feb. 7. Among the pictures are the famous Pollaliulo from the Robert Browning collection, the equally noted Titian from the Taylor collection, a fine portrait by Lorenzo Lotto, and some remarkable portraits by the modern English painter, Augustus John.

L. G. S.

TWO GAINSBOROUGHS SOLD.

Announcement is made of the sale of two portraits by Gainsborough to a western collector, through the Ehrich Galleries, 707 Fifth Ave. The portraits, reproducer in this issue, are those of Mr. and Mrs. John Ffoulkes, came directly from their descendants, and were bought in Scotland. They are of the artist's early period and have especial interest as documents of Gainsborough's work before he reached the zenith of his career.

Mr. Ffoulkes was High Sheriff of Denbigh in 1778, and Mrs. Ffoulkes was Margaret, daughter of Hugh Clough, of Plas-Clough and Glanywern, County Denbigh.

Mr. Ffoulkes is shown in a dark green costume with white stockings. Mrs. Ffoulkes is depicted as clad in a quaint old-fashioned costume, rich in color. She wears a pale pink gown with yellow wrap, and as in the picture of Mr. Ffoulkes, her favorite dog is with her.

FRICK'S NEW BOUCHERS.

Mr. Henry C. Frick has acquired two superb pictures by Boucher from the collections of Mrs. Ridgway and the Marquis de Ganay, one of which is reproduced on this page. They were sold at public auction in Paris for about $80,000 to M. Eugene Fischof, acting as agent for Mr. Bacon. On the demise of the latter, his brother is said to have sold them to Mr. Frick through Knoedler & Co., for $200,000.

SUED FOR SALES TO W. T. EVANS.

As was predicted by the ART NEWS some weeks ago, a number of leading American painters are being asked to restore money they received for paintings as long ago as fifteen years, in a series of suits involving artists, art dealers, and some of the most important galleries in the country. The suits are an outgrowth of the patronage of art by Mr. William T. Evans, once president of Mills & Gibb, the large dry goods firm which was placed in receivers' hands. Mr. Evans made many purchases of paintings by Childe Hassam J. Alden Weir, Lillian Genth, Ballard Williams, and other artists, and from the Macbeth and other galleries in this city, paying for his purchases by checks drawn on his firm.

Some of the purchases were made as long ago as 1900, and the paintings were presented later to the Brooklyn Museum, the National Gallery at Washington, or sold at the auction of Mr. Evans's collection. The present suits are being brought to compel the artists to refund the purchase money paid them for these pictures to the assignees of the firm of Mills & Gibb.

NEAR THE VILLAGE—OCTOBER
George Inness
(30x45). Dated 1892

Sold by Mr. John Levy to an eminent American Collector for the record price.

FRICK BIDS MUSEUM MEMBERS.

Mr. Henry C. Frick will open his gallery adjoining his residence at Fifth Ave. an 70-71 St. to the members of the French Museum on the afternoon of Friday, Feb. 2 next, from 3-5:45 o'clock. Entrance to present members of the Museum and to those proposed, or who have applied for membership, through one card of admission and also a personal card, will be at No. 2 E. 71 St.

The Museum has taken this occasion to issue many membership application blanks at a yearly fee of $10, which will doubtless meet with a large response.

AINSLIE SELLS AN INNESS.

Mr. George D. Ainslie has recently sold a superior example of the best period of George Inness, the "Autumn Woodlands" (36x46), dated 1890, to the young American collector, Mr. Robert Handley.

At his Sherwood studio DeWitt M. Lockman is painting the portraits of Mr. William L. Moran and Mrs. Moran, of Buffalo.

During the early part of his career, Gainsborough painted several small-sized portraits, but these paintings seldom found their way to market. They are rarities, and much sought after, and measure 19 by 14 inches each.

A Carlsen Woodland Sold.

A woodland interior, "May," painted by Emil Carlsen, and exhibited at the Macbeth Galleries, has just been acquired by Mr. Robert Handley, for his collection of American paintings. The painting is said to be one of three notable interiors from the artist's brush. He devoted two years to the canvas, and it undoubtedly represents a number of sketches made by the artist near his summer home, at Falls Village, Conn.

The picture will make a noteworthy addition to the Handley collection, which already includes several fine examples of Inness.

Chester Hays, who has been painting in Toledo during the past three years, recently completed a portrait of Mr. John Willys.

Pictures for Museum.

Childe Hassam's watercolors, "Street in Portsmouth," and "The Brush House," have been sold to the Metropolitan Museum by the Montross Galleries, where they were recently exhibited.

George M. Reeves is painting a portrait of a young girl at his studio, 318 W. 57 St. He is also completing several landscapes.

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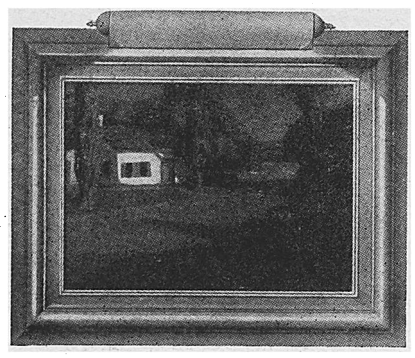

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EXHIBITIONS NOW ON

Rare Tapestries at Museum.

Although the fact is not generally known, a set of rare XVII century Flemish tapestries, formerly in the collection of Pope Urban the VIII, and long in the Barberini Palace, Rome, has been loaned by an anonymous private collector, to the Metropolitan Museum. These remarkable weaves, brilliant in color, and in a fine state of preservation, now hang in the large entrance hall of the Museum, and will be on view there indefinitely. They were woven by E. Leyneirs, a master weaver and H. Rydams, two of the most celebrated weavers of XVII century tapestries. Leyneirs received a gold medal for his skill as a tapestry weaver at a competition held in Brussels in 1640.

They are decorated with wonderful borders of fruits and flowers, and are described as the finest of their kind in existence.

The titles of the tapestries by number are as follows:

1—"King Nebuchadnezzer Sends Holofernes, the Chief Captain of his army, against Israel."

2—"Achior, the leader of the Ammonites, while pounding the powder of the God of Israel, is arrested by order of Holofernes."

3—"The widow, Judith, weighed the virtues and the vices of the people; when the latter are the heavier, Israel is punished."

4—"The Most Beautiful Judith arrays herself in garments of gladness, in order that she may free Bethulia from Destruction."

5—"Judith, in the Guise of a Fugitive, cunningly deceives Holofernes, and promises him a specious victory."

6—"Holofernes, while drunken, is deprived of his head by Judith, who thus saves Israel."

7—"Judith, Victress, displays the head of Holofernes to the people, who praise the God of Israel."

8—"The God of Israel routs the army of Holofernes and treasures are given to Judith."

Portraits at Art Alliance.

In the small gallery of the Art Alliance, 45 E. 42 St., several portrait painters—Martha Walters, W. C. Conrow, Susan R. Knox, Constance Curtis, Russell Arnfield, W. J. Whittemore, Allen Wilson, Zaidee Morrison, C. R. Blommers, G. Capone, Anne Peck and Clara J. Freeman are showing examples of their work through Feb. 15.

The display, as a whole, is not an inspiring one, but here and there are works worthy of attention, especially Martha Walters' portraits of "A Little Girl" and of "A Baby," Susan R. Knox's presentment of "A Woman," Constance Curtis's of a "Baby Boy," G. Capone's of "Young Woman." Alleyn Wilson's of "A Lady," W. J. Whittemore's of a "Young Girl" and W. S. Conrow's large and a speaking likeness of "Prof. Goodyear," of the Brooklyn Museum.

Cimiotti at East Orange.

Gustave Cimiotti is exhibiting twelve oils in the Recital Room of the East Orange Edison Shop until Feb. 1. These paintings have the artist's beautiful design and are bold and vigorous in color with deep blue skies, big fleecy clouds and sometimes small figures only as spots of color. Some of these landscapes depict the Vermont hillsides, while others are sketches in this vicinity. The "Hush of Fall" made a cover for the Sept. 10 issue of "Town and Country."

The East Orange Edison Shop's Recital Room, where the display is held, is well worth a visit and is an ideal room for showing pictures, the walls hung with soft gray curtains and the specially designed furniture painted a pleasing blue.

Posters announcing the Cimiotti exhibition are in the windows of the most prominent stores in town and many are the visitors who have seen them and have visited the display in consequence. Mr. Bolan as manager is assisted by Miss Mary Sherry. Other exhibits are planned.

The current exhibition of pictures and sculpture at the Macdowell Club, 108 W. 55 St., consists of works by C. Barrett-Strait, Caroline M. Bell, H. E. O. Campbell, Isabel V. Cook, M. E. Evans, Lydia Floret, H. Leith-Ross, Clara M. Norton, Delos Palmer, Jr., L. J. Stone, Katherine Underhill and Julia M. Wickham

Landscapes by Albert Gihon.

Albert Gihon, born in this country, but for many years a resident of Paris and, from his French ancestry, inheriting a love for "La Belle France," has painted with appreciation, and skill for years past such rivers as the Oise and Loing, such picturesque corners of central France as Moret and Montigny, and such ocean windswept villages as Montreuil-sur-mer.

Returning to his native land "à cause de la guerre," the artist is making, to Feb. 15, an exhibition of some 29 of his larger oils and 17 small studies at the Braun Galleries, 13 W. 46 St.

Mr. Gihon paints with knowledge and ability. While he prefers a somewhat low key of color his canvases are joyous and truthful. He is especially happy in his rendition of calmly flowing rivers under the summer sun, waterfalls and millraces, overhung by richly verdant old trees, and the quaint architecture of old French village churches and streets. Especially good in the present display are "Moret-Matin," lovely in color and feeling, "Evening on the Loing-Montigny," poetic in feeling and pearly in atmosphere, "La Vanne Rouge-Moret," the "Old Bridge—Grez," "Washerwomen—Moret," "Old Church—Moret," "Old Street—Montreuil" and the "Afternoon—Picardie," rich in quality.

Portraits by S. J. Woolf at Ralston's.

Samuel J. Woolf, some time ago achieved deserved reputation as a portraitist and the 18 examples of his clever brush that he is now showing at the Ralston Gallery, 567 5th Ave., to Feb. 3, emphasize his claim to consideration as a well-equipped painter.

The strongest of the present portraits is the half-length of Mr. Frank Damrosch, painted evidently con amore, with broad free brushtrokes, capital in expression and truthful in color. The three-quarter length seated presentment of Justice Ingraham, while somewhat academic in arrangement and execution is a faithful likeness and a strong work also. There are fine strong color and good expression in the portrait of "Dagmar"—daughter of the musician Godowsky, and the half-length of a Japanese gentleman, Dr. Jokichi Takamine is a fine performance—faithful in color and excellent in expression. The artist has not been as successful with his full-length reclining "à la Récamier," presentment of Mrs. Stroud Haxton, daughter of the late Barney Barnato, which appears rather flat, contrasted with his other portraits. One lower New York street scene, "The Market Place" is full of life and movement and good in color.

Paintings by Helen M. Turner.

Eighteen oils by Helen M. Turner shown at the new Milch galleries, 108 W. 57 St., while they reflect the technique and refined color palette of her instructor, J. Alden Weir, have a certain individual charm. The gallery has a dignified and interesting appearance, and the display is one of tone and quality. A conspicuous wall centre is devoted to the fine large picture, "Mother and Child," a work of much feeling and truth of expression, tender, yet ably composed.

"Learning to Knit," painted several years ago and shown at the Academy, is pleasant to see again with its lovely color, good drawing and clever technique. "A Debutante of 1917," has much painter's quality and a well thought out scheme of color. "An Arrangement of Dark and Light" composes well, the tones are adroitly managed, and "Portrait of L. P. T.," "Morning News" and "Breakfast Room" are all good works.

Show of Wood Block Prints.

In the Print Gallery, 707 Fifth Ave., are displayed two score wood block prints by five artists. The various effective decorative landscape examples of Margaret Patterson are, in some cases, shown with two or three different color effects, the results being quite fascinating. Herbert Baer sends effective Japanesque bird subjects. F. Morley Fletcher has a charming manner in the gayly colored "Trepieds" and the sombre "The Mountain." Miss E [illegible]

Flemish XV. and XVI. century stained glass windows, representing biblical subjects, and XII. and XVII. century Persian miniatures are on view in the Kelekian Galleries, 709 Fifth Ave.

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Warren Davis's Graceful Nudes.

With facility and much as a musician manipulates his keys, Warren Davis brings into harmony of line and rhythm, the curves of the female figure, as shown in his display now on at Warwick House, 45 E. 57 St., through Feb. 12. He is both a capable draughtsman, a master of his craft, and skillfully combines poetry with realism in his compositions. He appears to paint simply for the intense joy of it.

Unaffected and simple is "Youth," a chaste, slender figure against a landscape background of soft greens, which harmonize almost caressingly with the tender flesh tones of the well painted body, so expressive of girlish reserve. "The Girl in Red" has the charm of mystery and a tender atmosphere that envelops the figure. In "Dance of the Sylphs," the figures move and swirl in rythmic harmony. He does in plastic art what few artists have ever accomplished, and the gracefulness of his nudes, always moving, always suggesting the dance, music and poetry, entitle him to the place he has won in American art.

Art at Arbuckle Gallery.

An exhibition of works by 15 artists, now on at the Arbuckle Institute, Orange and Hicks St., Brooklyn, marks the fifth display at the gallery this season. The collection, arranged by Leon Dabo, the art director, is interesting and many phases of art are shown in the varied work of the exhibitors, who range from Henry Mosler to George Bellows, the latter represented by a concoction which he calls "Easter Morning," but which does not resemble in any respect, anything connected with that day. Frederick Frieseke, Ella Condie Lamb, William Leigh and Charles M. Dewey are represented. Leon Dabo has a typical example, "Sky Rockets," poetical and artistic. Gustave Wiegand sends one of his best works, in "Golden Autumn," beautiful in color and ably presented. Frederick J. Waugh has one of his fine marines, "Rising Gale," "La Priere," by Henry Mosler, is a typically good example of his work, and Chauncey Ryder, the late Arthur Quartley, and Emil Carlsen, are all well represented. There are also two fine William Keiths and a representative New Mexican scene by Albert Groll.

At Satinover Galleries.

A painting of historic interest "Christ Driving the Money Changers out of the Temple," by Peter Breughel, founder of the Flemish school, is shown at the Satinover Galleries, 3 West 56th St. Another picture by an early master on view is "The Obstacle Dance," by Peter Aertsen, called Langhe Pier, founder of the Dutch school, and said to be the only example of the kind known.

Among the primitives are paintings by Lorenzo Di Nicolo, Duccio, and Lorenzo Monaco. Ribera is represented by a portrait of St. Jerome. The primitives arrived here this week from Rome.

Pembrook's Studio Exhibition.

At his studio, 27 W. 67 St., Theodore K. Pembrook is showing a collection of paintings, the result of his summer's work, through Jan. 23. As is usual with this artist, the works are rich in color and poetical in feeling. "Nearing Home" is a canvas full of romance and charm. "The Awakening of Day" is individual in subject and ably rendered. "Glory of an Autumn Day" shows thought and sincerity. "The Home of the Elfs" is one of the most important works.

THE art of the Chinese master Craftsman is shown at its best in the collections of Antique Chinese porcelain, exquisite carvings of jade, coral, amethyst, carnelian, rock crystal, agate, aquamarine, cinnaber lacquer objects, antique hangings, brocades and velvets, finely carved and gold lacquered wood interiors, etc., now on exhibition.
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War and Other Drawings by Webster.

A collection of beautiful drawings made before and during the war by Herman A. Webster, of scenes in Italy and France, is displayed to Feb. 3 at the Keppel Galleries, 4 E. 39 St. Chiefly in sepia wash, accented by the pen, crayon and watercolor, they are reminiscent of the work of Samuel Prout and Charles Allom. Mr. Webster is with the American Ambulance Corps in France.

Women's Paintings and Sculptures.

The new Ferargil Gallery, 24 E. 49 St., is showing, to Jan. 29, paintings, chiefly of small size, by Harriet Lord and Breta Longacre, and sculptures of grace and distinction by Malvina Hoffman.

Chinese Stone Statue at Kelekian's.

The Kelekian Galleries have recently secured from Mr. Paul Poiret, of Paris, the noted designer of feminine costumes, a remarkable stone statue of Kwan-Yin, the Chinese "Goddess of Mercy," which is seven feet in height and weighs about a ton. The statue, now in the Kelekian Galleries at No. 709 Fifth Ave., was secured by M. Poiret from China in 1909, and is considered the most important early Chinese stone statue extant. At the same galleries there is now a beautiful XIII century Arabic bronze ewer and basin.

SCULPTOR BUYS FAMOUS WORK.

George Gray Barnard has secured for his Cloister, from Signor Guglielmetti, acting for Prof. Elia Volpi, the beautiful life size statue of St. Sebastian, standing erect with his face upturned mounted on a square base.

This statue, exceptionally well preserved, is accounted one of the chef d'oeuvres of Rizzo, the sculptor of the famous "Adam and Eve" which forms a main decoration of the Giant's Stairway in the Court of the Ducal Palace in Venice.

The statue came over too late for the Davanzati sale owing to its being held up by the Italian Government which at first forbade its exportation from Italy. After a brief litigation in the Italian Courts it was released.

EDWARD DUFNER'S SUCCESS.

Edward Dufner's large painting "Youth and Sunshine" sold at the recent Winter Academy, was purchased by a wealthy New Yorker, and will adorn one of Islip's beautiful homes. It brought the highest price ($3,500) at the just closed display. The companion picture, "Summer Joys," shown at last Spring's Academy, was purchased by Mr. Alexander Simpson, of Philadelphia, and will ultimately be given to that city. Mr. Dufner has recently completed a similar subject for Mr. E. W. Jeuney, a local collector. He also has five commissions to paint pictures of children and sunshine. All of these orders came through the Academy. Next season this artist will show, by invitation, a collection of about twenty-five canvases, in eight cities. The Chicago Institute is especially desirous of exhibiting his works. At present he is making an exhibition at the Rochester Memorial Gallery.

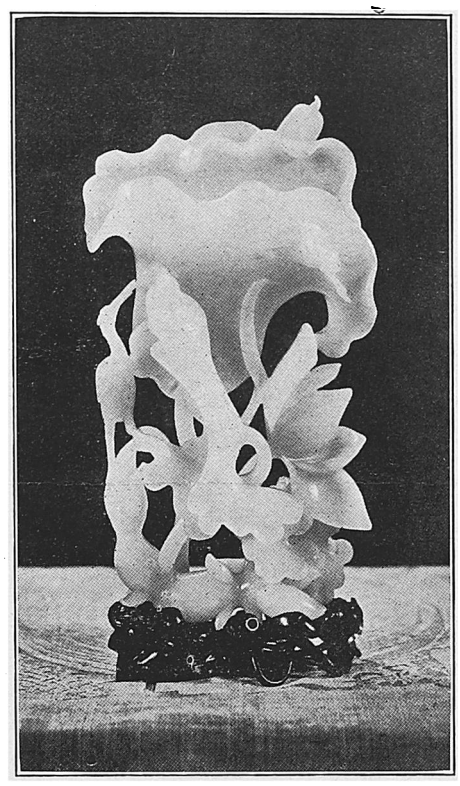
A PLEA FOR WATERCOLORS.

Twenty and more years ago no exhibition was more popular than the watercolor show in the old Academy building, at 4th Ave. and 23 St. I well remember one exhibition where, among others, standing in line for the doors to open, Mr. Clarence Stedman waited to rush in and secure ahead of others Winslow Homer's "A Voice from the Cliff," now in the collection of Dr. A. C. Humphreys, and soon to be offered again at public auction. The rush of that day is over but there ought to be, and could be, a new interest aroused even if only half-a-dozen artists who know how would make the attempt. Wm. Macbeth.

Art Objects from Orient.

Among recent accessions at the gallery of Edward I. Farmer, 5 West 56th St., are a pair of hanging Imperial jade vases (Fei-Tsui) of brilliant emerald green, evenly mottled with black, suspended from carved teakwood frames. The vases are 10 inches high.

Other exceptionally fine objects include a white libation censer jade of a uniform mutton-fat white color, of unusual size and without a flaw; and a lotus lily coupe of clear translucent mutton-fat white jade, reproduced on this page. The censer measures 13½ inches by 9½, and the coupe is 11 inches high, by 6½ inches wide.



LOTUS LILY COUPE OF JADE
At Farmer Galleries

Figure Work for Providence.

An ideal figure picture, representing Pamela Andrews, the heroine of Richardson's novel, has been bequeathed by Miss Sarah C. Durfee to the R. I. School of Design, Providence.

The painting is by Robert Feke, who flourished in Newport in the XVIII century. He also worked in Boston and Philadelphia.

A painting by Gardner Symons entitled "The Grand Canyon Rim Road" has been presented by the management of the Santa Fe R. R. Co. to the local city passenger office at St. Joseph, Mo. The canvas is said to be valued at $2,500, and has been hung in the railroad's Santa Fe office of the western city.

A Theatre Curtain Competition.

The joint committee of the Beaux Arts Institute of Design and the Mural Painters have issued, through Mr. William N. Taylor, chairman, a program of a proposed competition for a design for a new curtain, intended for the Municipal Theatre of a Western town. The drawings are to be submitted to Mr. Taylor at 126 E. 75 St., not later than noon of Feb. 12 next, and further particulars can be obtained from Mr. Taylor at the above address.

NOT FOR THE NAT'L ACADEMY.

A report that the new John D. Rockefeller Park might be used as a site for the talked of new building for the National Academy was denied Monday by Harry W. Watrous, the Secretary. He said that, while the site would in many ways be ideal for an art centre, nothing had been done toward making it one.

Salmagundi Mug Dinner.

The sixteenth mug dinner and auction will take place at the Salmagundi Clubhouse, 14 W. 12 St., Tuesday evening next, and will be the first mug dinner in three years.

W. H. Shelton, the founder of the Club Library, for whose benefit the mugs are sold, will be guest of honor.

The mugs are shown in the foyer of the club, and are the best in years. Any person is invited to attend the sale of the mugs, which will begin at 9 o'clock.

Those who have painted the mugs which will be sold are: E. D. Roth, C. F. Kline, G. E. Browne, C. Rosen, F. T. Johnson, C. Yates, H. Cady, W. Meyner, H. A. Vincent, R. F. Outcault, W. G. Smith, Tony Sarg, H. L. Towle, R. K. Ryland, H. I. Marlatt, Will Foster, H. Heath, C. Rungius, C. Kinkead, F. Booth, F. T. Hutchins, E. Edwards, A. Shilling and F. L. Thompson. Leo. Mielzener will be the auctioneer.

Mr. Eugene Glaenzer, of Jacques Seligmann & Co., came with Mr. Seligmann from Paris this week. He has entirely recovered from the serious operation he went through last winter.

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BOOKPLATE DESIGN WINNERS.

The prize designs in the recent exhibition of bookplates of the American Society at Avery Hall, the school of architecture, were awarded as follows: Personal bookplates, Ralph M. Pearson; honorable mention to Dugald Stewart Walker; public and institutional bookplates, W. F. Hopson, for a bookplate for the Connecticut State Library; portrait bookplates, Carl S. Junge, for a woodcut reproduction of Droeshout's portrait of Shakespeare.

DISCUSSION OF VERS LIBRE.

At the "Sunrise Turn," or the Modern Bookshop, 2 East 31 St., Miss Amy Lowell spoke on Vers Libre Monday evening last at 9 o'clock. Miss Landseer MacKenzie, musician, psychologist and artist, and grandaughter of Sir Edwin Landseer replied to Miss Lowell and Miss Beatrice Patricia Wood of the N. Y. Theatre Francais recited Miss Lowell's "Patterns."

The "Sunrise Turn" or Modern Bookshop holds these occasional meetings which are free to all interested. The two meetings to follow that of Monday last will be devoted respectively to a discussion of Lord Dunsany's plays (The Bookshop publishes his "Night at an Inn") by the Irish Poet Padraic Colum, and to an open meeting discussion of an experiment in building on lower Fifth Ave., the aesthetic creation of which is under the direction of The Shop, which is conducted by Mrs. Mowbray-Clarke and Miss Madge Jenkins.

Miss Gilder's Estate.

Miss Jeanette L. Gilder, journalist and critic and sister of the late Richard Watson Gilder, left a total estate of $11,842, which the transfer tax appraisal reduces to $2,556, the difference between these figures representing debts and administration expenses.

Miss Gilder died Jan. 17, 1916. She left her estate to nieces. One of the debts of Miss Gilder was on a loan of $3,640 due to the estate of the late J. P. Morgan, secured by a note. She owed a printing account amounting to $1,005.

Miss Gilder owned stocks valued at $9,723, her bank deposits amounted to $605 and she had jewelry, and personalty appraised at $1,513.

Mr. Kahn at the Salmagundi Club.

At a dinner at the Salmagundi Club, 14 W. 12 St., recently, Mr. Otto H. Kahn was the guest of honor and told of the project to convert the Madison Sq. Garden into a place for public instruction and entertainment to include galleries for the display of works of art.

Mrs. Harry Payne Whitney recently purchased a painting by John Sloan.

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The American Art Students' Club, 4 rue de Chevreuse
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ART AND BABY LIONS.

S. Montgomery Roosevelt, at his annual dinner to his fellows of the American Association of Portrait Painters at the Beaux Arts Cafe Jan. 20 last, served a roasted Baby Lion to his guests.

"Courage," 'Sam' said—and pointed to the board,
This lion meat will sure your spirits raise
Depressed perhaps by pictures left unsold
Or portrait orders few—e'en in this land of gold
Which yet to get are easy—if you know the ways
Witness Tartoue!

Then fell the limners to with lively zest
The baby lion's meat to soon digest,
Departed from the Beaux Arts full of fire
A lion-hearted band—a full-songed choir
Hail Roosevelt!—their lay.

O Baby Lion! little did you ken,
When first Fate threw you in the hands of men,
That your young flesh would even art inspire
And freshen in the artist heart, the living fire
Blest Baby Lion!

THE JANUARY BURLINGTON.

The January number of the Burlington Magazine has as frontispiece a Gilbert Stuart portrait with a notice by Mr. C. J. Holmes on the painter and his work, in which the writer mentions Mr. Chas. Henry Hart's forthcoming biography of Gilbert Stuart. "A Chinese Picture," with explanatory text by Arthur D. Waley, presents "a pictorial record of the misty prospects of Pien River," painted by the academician, Chang Tse-tuan, by order of the emperor Hui-tsung, about 1126, A. D. Tancred Borenius gives some interesting notes on the Venetian painter, Giovanni Battista Piazetta. "Notes on Pictures and Works of Art in the Royal Collections" are continued by Lionel Cust, the Gobelin Tapestries at Windsor Castle being his theme in the present number. Sir Martin Conway writes on Justus of Ghent, and two interesting plates accompany his article. The National Gallery Bill is ably discussed by Mr. Roger Fry. Mr. Archibald G. B. Russell, Rouge Croix, has a delightful paper on the Rous or Warwick Roll, which figured in the recent exhibition of British Heraldry at the Burlington Fine Arts Club. The Burlington may be had of the American agent, James B. Townsend, 15 E. 40 St.

ANOTHER IDEAL GONE.

When the new monthly art magazine The Art World, was first published last October, with the announced purpose of combatting the present so-called "modernist movement in art," and as the organ of those conservatives who deplore the tendency to the decadence, as they consider it, of much of the modern painting and sculpture—it was stated by its editors and publishers in private, that, above all, the new periodical would keep itself free from even the taint of commercialism, and would not seek or accept advertising. This news was generally accepted, especially as it was whispered that some $50,000 had been donated for the publication of the magazine by a well-known artist, from certain profits gained through—horrible dictu!—the sale of patented ball bearings for the commercialized automobile.

With the appearance of the January issue of The Art World, another ideal has departed, for it calmly, and without explanation, prints several pages of advertising—some of it exceedingly commercial. So passes another iridescent dream! In our humble opinion the new periodical will run even more smoothly on its ball bearing fund, with the aid of advertising, but what of the promise that "it would be free from even the taint of commercialism?"

A Baby Lion Dinner.

It is some years since the redoubtable Harry Lehr startled the community with his famous "Monkey Dinner" at Newport. Now comes a still more startling innovation—namely a dinner of roast baby lion, given by the well-known artist, S. Montgomery Roosevelt, to his fellow members of the American Association of Portrait Painters last week.

The idea was certainly a novel one, and it is said that the lion meat was not indigestible. Mr. Roosevelt was the living lion of the occasion which will ever perpetuate his fame. Who was the mouse?

EGYPTIAN ART FOR B'KLYN.

The Brooklyn Museum recently received the gift of the Egyptian collection and library on Egyptology of the American hieroglyphic scholar, Charles Edwin Wilbour, who died in 1897. The heirs of Mrs. Wilbour, who died about two years ago, make the gift in pursuance of the wishes of their mother, as a memorial to their father. They are Mrs. Edwin H. Blashfield (Evangeline Wilbour Blashfield), Miss Theodora Wilbour and Victor Wilbour. The collection consists of paintings of Egyptian scenery and ruins; statuary and statuettes in stone and other materials; alabaster and other stone vases; miscellaneous Egyptian stone carvings; stone heads and statuettes of the Greco-Roman period; slabs and steles with inscriptions; objects of bronze and copper, glass, wood-carvings, pottery; terra cotta statuettes, funerary figurines, vessels and tiles, faience and stone, amulets, scarabs, moulds, for scarabs and amulets, textiles and other antiquities, and a very large collection of hieroglyhic inscriptions on stone and pottery. The gift of the library of 2,500 volumes on Egyptology is considered of even greater importance than that of the collection of antiquities, and this addition will make the Brooklyn Museum Library without a rival in the U. S. in the field of Egyptology, outside of Chicago University.

Charles Warren Eaton spent the summer and autumn in western Pennsylvania, where he painted a number of landscapes and woodland scenes.

DR. GENTNER TO GO ABROAD.

Dr. Philip J. Gentner, who recently resigned from the directorship of the Worcester Art Museum, will be retained, under salary, by the trustees of the institution as the foreign representative of the museum.

His resignation will not take effect until July 1, although he plans to leave this country on March 1.

He has been director of the Museum since Nov. 17, 1908, when he succeeded Mr. Frederick S. Pratt, who had been acting manager since the death of John C. Heywood.

No consideration has yet been given by the trustees to the question of Dr. Gentner's successor. The "Boston Transcript" says: "As the position calls for a man with large and varied experience in the art world, it is probable that the new director will be an out-of-town man."

In his letter of Dec. 11, last, tendering his resignation, Dr. Gentner wrote tha:

"On his return from Italy last September he had hoped some arrangement could be made by which he could be abroad a part of each year and yet retain the directorship but that the indefinite continuance of hostilities (perhaps for several years longer) compels him to offer his resignation from the directorship, in order that the trustees may be free to act as seems to them best for the interests of the Museum. The ill health of his wife is the real cause.

He then indicates that the necessity for living abroad, with the impossibility of safely crossing and recrossing the ocean, "is the one and only cause for my present action."

"During Dr. Gentner's term of office," says the "Boston Transcript," "the Worcester Art Museum has made notable progress in the building up of its permanent collection of paintings, as well as in other departments. Its acquisitions of representative canvases by old and modern painters have been, for the most part, guided by the most sagacious judgment, and it will be conceded that but few mistakes have been made in this department. The control of the Salisbury millions has enabled the institution to enter the market in competition with the most richly endowed museums and galleries of the world, not only as regards pictures, but also in the field of sculpture and ceramics, etc. Notable temporary exhibitions of modern works have been held from time to time, and liberal purchases for the permanent collection have been made from them, so that the museum has become one of the important centres of art activity in America. The bulletin of the museum in the meantime has taken its place among the best of its kind of publications in the country under the editorship of the director. Dr. Gentner is, therefore, quite justified in his remark that he is proud of 'the work we have done together.'"

CORRESPONDENCE

A Corcoran Award Questioned.

Editor, AMERICAN ART NEWS,
Dear Sir:

The following letter from Mr. Joy to the Washington, D. C., "Star" and recently published, so well voices the feeling of many Washington art lovers, that I should be pleased to see it republished in the ART NEWS which, if I remember rightly, also questioned the wisdom of this award.

Yours truly,
A. Johnson.

Washington, D. C., Jan. 23, 1917.

To the Editor of The Star:

The art exhibit at the Corcoran Art Gallery during the last four weeks and the interest of the public in it are most creditable to Washington. The opinion of the public as to the merits of individual pictures, shown by its vote, as given in your paper last evening, reveals, as you state, "the fact that the art-loving public is both large and discriminating." But, if that be true, what can be said as to the value of the decision awarding the prizes made by the jury of professional artists? None of the four prize-takers was approved by the public. And tt would be most interesting to know how many votes, if any, were cast by the public for that strange production of Arthur B. Davies, entitled "Castalios," to which the $2,000 prize and the gold medal were awarded. The picture was confessedly to the great mass of visitors to the gallery an object of ridicule and an unsolvable mystery.

They could see in it no element of beauty. It seemed to them to lack even the rudiments of good drawing, and to possess none of the fascinations of color, and, as a composition, to convey no intelligible idea. The public treated it much the same as it did the exhibit of the cubists in New York, as a huge joke, and in no sense an affair of real art. The judgment of the jury seemed a base travesty of justice.

Such a result is most unfortunate in its influence on the general public, and tends to produce skepticism as to the real merits of art. The feeling of the people as to this matter was universal, and so openly manifested that it deserves general recognition, and the suggestion is made that if an explanation of the decision of the art jury awarding the prize can be given in a way that can be comprehended by those who are not trained artists themselves a most useful purpose would be subserved if some competent person would make it through the medium of your paper, in order that general faith in the merit of art may be restored and genuine interest in the growth of art encouraged.

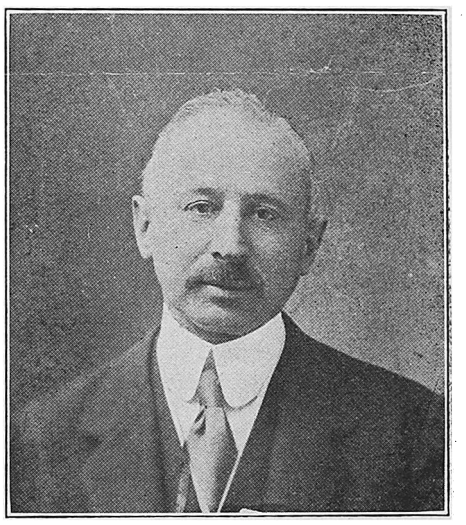
Clarence S. Joy.

Washington, D. C.

JACQUES SELIGMANN HERE.

His coming unannounced, and to the great surprise of the art trade and his many friends in this country, M. Jacques Seligmann, the widely known antiquaire and art authority, arrived from Paris on the Philadelphia Sunday last, and is at his New York galleries, 705 Fifth Ave.

It is reported that he brought with him and has arranged to further import, a large and important collection of art works. This is the first visit of M. Seligmann since the war's outbreak. He has remained quietly in Paris, living with his family in constant anxiety, owing to the presence of his elder son and two sons-in-law with the French army at the front and all of whom



MR. JACQUES SELIGMANN

have done gallant service, one son-in-law losing his life last year while leading his men in a charge.

Interviewed by a "Herald" reporter, M. Seligmann said in substance as follows:

"You ask me why I have refrained until now from sending art objects to America or why I myself have not been here since the beginning of the war. My reasons, as you will see, were not at all commercial, but, on the contrary, entirely personal and sentimental. Ever since this dreadful war began, my sons and the immediate members of my family have been fighting for my country and for the peace and security of the world, and I could not allow myself to go far from them for no other reason than my personal financial gains.

"A recent incident has obliged me to reconsider this decision, and the arguments I listened to were so forcible that I was compelled to bend my personal views and feelings to them.

Advised by French Statesman.

"You doubtless know that for some months past the French government has been giving a great deal of attention to our foreign trade and studying means of reestablishing such trade relations with foreign countries as would, in no matter how small a proportion, somewhat offset the terrible drain of gold from which our country is suffering. This explains why some few weeks ago I was asked by one of the most eminent members of our government, who knew how large and valuable my art possessions are, to take them to America."

Sees World's Art Centre Here.

"It will not be long before America becomes the art center of the world, and in the future it will be to America that students and art lovers must travel even as they now do to France and Italy.

"It is largely due to the late Mr. Pierpont Morgan, whose collection I was largely instrumental in forming, that America occupies its present position in the art world. I once told Mr. Morgan—who interested himself not at all in the commercial aspect of collecting—that the art objects which I was continually selling him would double in value within eight years. The sales of part of his collection have more than proves the truth of my words, and, although the prices of art objects are high today, they will not only again double ten years from now but the obtaining of them will be well nigh impossible.

"And now just a word, but one from the heart, on a most important matter, the gratitude of the French nation for all that Americans have done to help my fellow countrymen—our brave soldiers, our stricken widows and our helpless orphans. It is all so close to me and so terrible that I cannot speak of it quietly, but ask them to please believe and remember that not one act of your kindness, your humanity, your free and continuous generosity is or ever will be forgotten by France or the French people."

Irving R. Wiles recently finished a portrait of Mr. Jacob H. Schiff, which was unveiled recently at the Montefiore Home. The work was a gift of friends of the Home and will later hang in the sitter's residence. It is probable that Sarah Bernhardt will have a portrait sketch made of herself by this artist on her return to New York in the spring. His portrait of W. J. Bryan which was unveiled at a recent dinner given in Washington, has proved a success with the sitter and his family. The subject is shown standing, three-quarter length, and holds his "peace plan" in his left hand.

OBITUARY.

W. C. Frazer.

William Carlyle Frazer, who died last week, aged 60, was a collector of art objects and a menber of the Metropolitan Museum of Art, the N. Y. Zoological Society and the City Club. He was born in Scotland.

LONDON LETTER

London, Jan. 17, 1917.

As a substitute for the National Gallery Bill, now definitely shelved, there is a movement on foot under the leadership of Mr. Francis Howard of the Grosvenor Gallery to bring forward a fresh measure which advocates that for the period of the War and two subsequent years the sale of pictures earmarked by the Board of the National Gallery shall be forbidden to any purchaser other than the Gallery Trustees. In order to secure the requisite funds for such purchases it is proposed that an export duty of 25% be levied on all pictures, executed more than 50 years ago, and not brought into this country more than 10 years back. Pending the discussion of this measure, the meeting at which these proposals were brought forward, advised that all sale and export of earmarked pictures should be entirely forbidden.

There is much to be said in favor of the scheme, so far as government revenue is concerned, nor is it probable, (so far as the dealers are concerned) that the high percentage in regard to the suggested export duty would have any great effect in deterring buyers abroad from purchasing any work of art in which they were seriously interested. At the same time I am of the opinion that we can confidently leave the matter until such date as the respective Directors of the National Arts Collections Fund and the National Gallery think fit for drafting a Bill which will meet the case from their point of view. Only then are we likely to get a measure which will meet the situation fairly and squarely from every viewpoint.

Children's Day at Museum.

The Curators of the Victoria and Albert Museum have had the excellent idea this winter of setting aside one of the galleries, especially for the use of children, collecting therein a number of objects calculated to amuse the youthful mind, while at the same time instructing it. One portion of the room is devoted to illustrations of the well-known fairy-stories and legends belonging to this and other lands, the youngsters thus learning how the imagination of artists of varying temperaments may body forth the same tale under a variety of guises. Members of the Art Teachers' Guild are present to lend a helping hand to children who evince a desire to copy any of the beautiful things displayed for their enjoyment, and other rooms are given up to classes to teach embroidery, spinning and weaving. These classes, in the short space of time allotted cannot do more than give an insight into the possibilities of the different handicrafts with which they are concerned, but even this glimpse should prove of the greatest value in forming taste and in helping the children to appreciate all that is to be derived from a cultivation of the "museum habit." Indeed, the next generation is likely to look upon our great national collections as something far more vital and living than those dry-as-dust institutions which they appeared to be to the eyes of the youthful members of the present generation.

Coming Red Cross Sale.

A third Red Cross Sale is to be held at Christie's in late March, the great firm of auctioneers having once more undertaken to perform the work involved as a free gift to the Funds. Owing, however, to the depletion of their staff on account of the war, they will be unable to devote so long a period to the sale as on the two former occasions and the dispersal will only occupy a few days. In order, therefore, that the net results shall not be less than those achieved previously, an especial appeal has been made to intending donors to contribute, with a view to quality rather than quantity, for with all due deference to the undoubted generosity of certain donors, it cannot be denied that many others have made these sales the opportunity of getting rid of a number of artistic "white elephants" which produced but trifling sums in the salesroom. This year the restricted period allotted to the undertaking will render it possible for the Committee to exercise their discretion as to the acceptance or refusal of gifts, although any exercise of such rights will inevitably lead to considerable offence in the case of those whose gifts may be rejected. The position of committee-member in connection with an enterprise of this nature seldom proves a sinecure!

Spurious Old German Furniture.

I hear that a great deal of "faked" and partially genuine "Old German" furniture is being sent to America via Sweden, and must warn your readers to be on their guard when purchasing pieces of this type. According to Dr. Bode, the German dealers, who returned to their native land from France and England on the declaration of war, are keeping in their own hands all the best works of art which come their way, their idea being to export them to those countries on the conclusion of hostilities to clients whom they look upon as certain purchasers.

L. G. S.

WASHINGTON.

The Corcoran Gallery has closed its sixth biennial exhibition. Never has there been at any exhibition previously held here, so much discussion provoked, so much enthusiasm shown, so many pictures sold, or so large an attendance. During the last week of the exhibit the following sales were made:

Robert Henri's "Bettalo Rubino as a Dancing Girl of Delhi," Oliver D. Grover's "Rocky Shore Lake Garda," bought by Mr. Todd, of Michigan. Paul Morgan Guston's "Pender Island;" F. A. Bosley's "Purity," bought by Mr. Todd, of Michigan; C. Jacob Jung's "Winter Glow," bought by Virgil Barker, Washington. F. Luis Mora's "Jeanne Carlier," bought by Wm. H. Bliss, Washington; Chas. Morris Young's "The North Wind," bought by the Corcoran Gallery, and Anna Fisher's "Arrangement with Japanese Print," bought by Dr. Thos. Flournoy, Pittsfield, Mass. Additional pictures sold are Metcalf's "Young Birches in October," bought by Wm. J. Flather, J. Alden Weir's "Fishing Pearls," brought by Mr. James Parmalee, Nordell's "Morning," and a Tarbell, "Josephine Knitting," both bought by Mr. Geo. M. Oyster, Jr. Several etchings by Childe Hassam were also sold. The amount of sales to date totals $50,500.

The Corcoran Gallery has also purchased a Sargent entitled "Oyster Gatherers at Cancale." The picture is not included in the current exhibition.

The 39 pictures sold, aggregated, according to entry card prices, $64,700. Other sales are pending. The number of pictures sold more than double those sold at the Biennial two years ago.

An exhibition of the work of Miss Octavia C. Gilmour (a newcomer to Washington), closed at the Moore Gallery, on Jan. 22. This exhibit included a number of heads of cowboys, horse pictures, dogs, cowpunchers, and Italian scenes. Miss Gilmour has been long painting in the west, having previously spent much time in Italy.

Under the auspices of the Washington Society of the Fine Arts, there was given a lecture-recital this week in the auditorium of the National Museum, by Mrs. MacDowell, describing the work of the MacDowell Association at Petersborough, N. H.

Carroll Brown painted a number of landscapes during last summer and autumn. At his Sherwood studio he has recently sold several canvases.

James P. Ryon, who has been painting in France for some years, has returned to N. Y. and taken a studio at No. 28 E. 49 St.

BUFFALO.

The three "one man" exhibitions of the works of the late Howard Gardiner Cushing, Edward W. Redfield and Charles Rosen are now in their fifth week in the Albright Art Gallery and continue to draw appreciative crowds. Much interest in art circles has already been aroused by the announcement of the presentation, in the near future, in the Albright Gallery of the exhibition of paintings by Ignacio Zuloaga, under the auspices of Mrs. Philip M. Lydig. The exhibition will come directly from the Duveen Galleries, N. Y., and will open with a reception and private view, Wednesday, Feb. 7.

KANSAS CITY.

The season has been a busy one so far. The Fine Arts Institute has housed two important collections, one the prints, engravings and etchings owned by Mr. J. W. S. Peters of Kansas City, with a few accessions from the Rouillier Galleries of Chicago; the other the comprehensive Huckel collection of Indian relics and examples of craftsmanship from Albuquerque, N. M. The first show of the New Year is a large collection of paintings by contemporary American artists.

The Rombong Gallery has shown drawings and paintings by R. L. Lambdin, and lithographs and wood engravings by Birger Sandzen, of Lindsborg, Kan., whose lithographs of western scenes have been bought for the Smithsonian Institution. Mr. Sandzen is also largely represented in the Exhibition of the Southwest which is at the Twogood Gallery this month. Enoch and Edna Vognild of Chicago exhibited there earlier in the season. The Findlay Gallery, among other shows, has had an exhibition of paintings by Lee O'Neill, sister of Rose O'Neill. The January show contains works by Haley Lever, Childe Hassam, Charles Melville Dewey and Louise Upton Brumback among others. Charles A. Wilimovsky of the Institute staff has recently exhibited at the City Club.

The Kansas City Artists' Guild, a new organization, has shown paintings by Eduard Ulrich, Roland Thomas, G. V. Millet, Alexandra Blumberg, John D. Patrick, Alfred Houghton Clark, Lowell Balcom, Charles W. Moore, G. L. Cartlich, E. Perrin, D. L. James, D. M. Lichtenstein, T. L. Henderson, Harriet Young, Iris Ropp, G. R. Barse, and F. E. McDonald.

J. Mortimer Lichtenauer is showing recently completed portraits at his studio, 24 W. 59 St.

"LE DESSIN"—BOUCHER
One of Two Panels in the Henry C. Frick Collection.
Courtesy Town and Country

PARIS LETTER.

Paris, Jan. 17, 1917.

Art Prices at Auction.

Tapestries of some artistic merit, which Count Zeppelin sent to Paris for repair shortly before the war, were sequestered by the government some months ago and there is much curiosity as to their final disposition. The art objects left by the late Mounet-Sully, the famous actor of the Comédie Francaise, have just been sold at the Hotel Drouot. There was nothing among them that was remarkable. A portrait of the actor in the costume of Hamlet by Chartran fetched $590; a drawing bearing the signature of Victor Hugo, $180; a picture by Ernest Hébert, $118, and a service of Sèvres porcelains, $93.

The last two sessions of the sale of art objects at the Galerie Petit for the benefit of tuberculous victims of the trenches did not equal the first. A Courbet study brought $460; a crayon drawing by Corot $330; a pair of Louis XIV. silver torch-holders, $310; a funereal Chinese portrait of the Ming epoch, incrusted with gold, $250; a landscape by Fromentin, $240, and a Barye Bronze $76.

Clever Art Students Show.

A surprisingly good show has been made by pupils of the Académie Ranson, noted for its futurist leanings. It is another test of the ultimate influence of rebellion against fixed forms of art. From this comparatively small array of canvases, in the Druet gallery, rue Royale, the dominant impressions are those of force and individuality, both in delineation and in color. There are, of course, incongruous composition, some unnatural drawing, and much seeking after impossible association of nuances and tints; but when, in spite of all this, one feels the artists's personality, the possibility of further, more rational or more truthful attainment must be acknowledged. The Ranson academy, too, obviously encourages the imaginations of its pupils. They see more in common objects than does the prosaic wayfarer. Those of them who are in sympathy with what is taught will at least not be literalists. Rather, vagaries, a thousand times, than literalism, for vagaries may be or may become eloquent or poetic, but literalism never. Among the Ranson pupils, J. Berque and A. Boult have produced in collaboration some very distinctive decorative results; J. Hueber shows a tender sense of color as well as a certain degree of feeling in drawing; G. Faure paints landscapes with a delicacy of touch, which may develop into a quality of great charm, although peopling them with conventional modern figures; Monme is inspired in a measure by Marcel Lenoir, tending towards the primitive in form and the mystically symbolical; and Boulet has conjured up a dreamlike Christ, who serves mass in an atmospheric blend of dark-blue incense and golden altar-glow, to a group of young nuns, dimly clad in vague, bluish gray, relieved by juxtaposition to the brilliant scarlet of priestly novices. In this last picture there is a note suggestive of genius.

Mural Decorations by Lebasque.

Lebasque's newly completed murals, for the vast ante-room of the sub-ministry of the Fine Arts, in the Palais-Royal, have been put in place. They are very pleasing in their freshness of tone, their living reality, and their suggestion of force and movement. Figures of young girls, of youths represented by pictures, while there are and children, some nude, appear gracefully in delicate landscapes, such as one sees to this day in the centre of that old France of which Hugues Capet was the duke. The spirit of antiquity, the pastoral muse, the muse of the dance and the muse of melody the genius of the pictorial and the plastic arts, are all there. Daphnis and Chloé are seen in their sweet passion, in the midst of their flocks.

Briggs Davenport.

Coffin Honored by France.

Leon Bonnat, President of the Comité de la Fraternité Des Artistes in Paris recently cabled to William A. Coffin that he had been elected president D'Honneur, by acclamation of the French comité, in recognition of the untiring work done by the American Committee, and especially by Mr. Coffin, its chairman. Since its organization in Sept. 1914 the American committee has sent some $31,000 to wives and children of killed French soldiers, an amount that, owing to the high rate of exchange aggregates about 171,000 francs. The French artists have expressed deep and sincere gratitude to the Americans for their aid. Since the beginning of the war nearly one thousand artists have been killed, including painters, sculptors, architects and students.

C. Arnold Slade and Mrs. Slade, who are spending the winter in their new home at Provincetown, Mass., are in New York on a visit. Mr. Slade is as enamored of Provinctown, as is "Jack" Siebert, "Hawthorne's little pupil," as he calls himself, who tried to break away from the Cape Cod resort and spend the winter in Washington, only soon to become wearied and who has now returned to his loved abode.

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CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

G. H. Ainslie Studios, 615 Fifth Ave.—Twenty-five Paintings by George Inness, through March.
Arden Galleries, 559 Fifth Ave.—Retrospective exhibition of Stage Models and Designs, by American Producers, Feb. 6-24.
Ardsley Studios, 110 Columbia Heights, Brooklyn.—Works of Art by Odillon Redon & Bryson Borroughs, to Jan. 31.
Arlington Galleries, 274 Madison Ave.—Landscapes and Cattle Paintings, by Matilda Browne, Jan. 31—Feb. 14.
Art Alliance of America, 45 E. 42 St.—Portraits by Susan R. Knox, Annie M. Peck, Constance Curtis, Zaidee Morrison and others.
Berlin Photo Co., 305 Madison Ave.—Works by Jas. Weyland, Feb. 1-21.
Braun et Cie Galleries, 13 W. 46 St.—French Landscapes by Albert Gihon, to Feb. 15.
Brooklyn Museum—Early Amer'n Art, opens Feb. 3.
City Club, 55 W. 44 St.—Oils by Irving Couse, to Jan. 30.
Daniel Gallery, 2 W. 47 St.—Oils by W. J. Glackens and Hamilton Easter Field; Sculptures by Laurent, to Jan. 30.
Dreicer & Co., 360 Fifth Ave.—Chinese Porcelains.
Durand-Ruel, 12 E. 57 St.—Works by Auguste Renoir.
Duveen Galleries, 720 Fifth Ave.—Works by Zuloaga, to Jan. 28.
Ehrich Galleries, 707 Fifth Ave.—Four unusual Paintings by Old Masters, Jan. 29 to Feb. 10.
Folsom Galleries, 396 Fifth Ave.—Oils by W. H. Singer, to Feb. 14; Watercolors by Dorothy Freeman, and Pastels by Alon Bement, to Jan. 31.
Goupil Galleries, 58 W. 45 St.—Mohonk Landscapes and Flowers, by Dorothea M. Litzinger, and Gloucester Scenes, by Emma Fordyce MacRae, Feb. 1-15.
Kennedy & Co., 613 Fifth Ave.—Old English Color Prints.
Keppel & Co., 4 E. 39 St.—War Sketches and Drawings of France and Italy, by Herman Webster, to Feb. 3.
Knoedler & Co., 556 Fifth Ave.—Paintings by Frederic Clay Bartlett, and Wash Drawings by Kahlil Gibran, Jan. 29—Feb. 10.
Lewis & Simmons, 605 Fifth Ave.—The Denbigh Van Dycks.
The Little Gallery, 15 E. 40 St.—Hand-Wrought Silver and Jewelry by Master Craftsmen of the Boston Society of Arts and Crafts.
Lowenbein Galleries, 57 E. 59 St.—Paintings by Harlan Victor Gause, Jan. 29—Feb. 12.
Macbeth Galleries, 450 Fifth Ave.—Paintings by Charles W. Hawthorne, Feb. 6-26.
MacDowell Club, 108 W. 55 St.—Group Exhib'n to Jan. 30.
Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25c., free other days.
Milch Galleries, 108 W. 57 St.—Paintings by Leonard Ochtman, Jan. 30—Feb. 10.
Modern Gallery, 500 Fifth Ave.—Watercolors and Drawings by Daumier, Toulouse-Lautrec and Constantin Guys, Feb. 1.
Montross Galleries, 550 Fifth Ave.—Paintings by Jonas Lie, Jan. 30—Feb. 10.
Municipal Art Gallery, Irving Pl. and 16 St.—Fifth Annual Exhib'n Ass'n for Culture, to Feb. 1.
National Arts Club, 119 E. 19 St.—Annual Exhib'n American Watercolor Society, Jan. 31—Feb. 23.
New York Public Library—Print Galleries, Making of a Wood-Engraving. Mezzotints. Making of Prints. Stuart Gallery. Chiaroscuro Prints. Recent Additions.
Pratt Institute Art Gallery, Brooklyn—Copies of Old Italian Masters, and Original Works by Andrew T. Schwartz, to Feb. 3.
Print Gallery, 707 Fifth Ave.—Monotypes by David W. Humphrey, and Etchings in Color by George Senseney, Jan. 30—Feb. 13.
Ralston Galleries, 567 Fifth Ave.—Portraits by S. J. Woolf, to Feb. 3.
Reinhardt Galleries, 565 Fifth Ave.—Paintings by Inness, to Jan. 31; Ancient and Modern Pictures, Jan. 29—Feb. 3.
Satinover Galleries, 3 W. 56 St.—Old Masters.
Woman's University Club, 106 E. 52 St.—Paintings and Etchings by Childe Hassam, Oils by Gifford and Reynolds Beal and Sculpture by Sara M. Greene, Feb. 1-28, and Sculpture by Alice M. Wright, to Jan. 31.

CALENDAR OF AUCTION SALES.

American Art Galleries, Madison Square S.—Engravings Etchings and Mezzotints from collections of note, including those of Mr. W. V. Jones, of Minneapolis, Minn., Mrs. Margaret Everit, of Newark, N. J., and the late Mrs. William H. Reid, of New Canaan, Conn., eve'gs, Jan. 29-31 inclusive. Exhib'n Jan. 25 to dates of sale.
Coll'n of Views of New York and other American Cities, Historical China and Books relating to the History of New York, formed by Mr. Percy R. Pyne, 2nd. To be sold, eve'gs Feb. 5-6-7. Exhib'n, Jan. 30 to sale.
Coll'n of Cloisonne, Champ-Leve and other Enamels, together with some Bronzes and other Metal Work and Brocades, formed by Dr. Alfred Owre, of Minneapolis, Minn., afts. Feb. 5-7 inclusive. Exhib'n Jan. 30 to sale.
Anderson Galleries, Madison Ave. at 40 St.—Original Drawings and Original Mss. by the late Benson J. Lossing, and rare items of Americana, on exhib'n to sale Monday and Tuesday afts. next.
Miscellaneous coll'n of Books, including first editions of American and English authors, a coll'n of early medical books, rare books on London, and a coll'n of library ornaments, on exhib'n to sale Thursday and Friday afts. next.
Coll'n of Prints from Mrs. Frank Hartley and others, including many fine colored mezzotints by S. Arlent Edwards, on exhib'n to sale Thursday and Friday eves. next.
English Mezzotints of the XVIII Century (fifth division of the F. R. Halsey print coll'n) on exhib'n to sale in five evening sessions beginning Feb. 5.
Clarke's Auction Rooms, 5 W. 44 St.—Chinese porcelains, Jades and Kakemonos, exhib'n to date of sale, aft'ns Jan. 31, Feb. 1-3.
Silo's Fifth Avenue Galleries, 45 St., near Fifth Ave.—Paintings and Watercolors from the estates of the late H. O. Seixas, Robert Fyfe, John H. Lewis and others. Exhib'n to date of sale, eve'gs Feb. 1-2.

PHILADELPHIA.

A rare opportunity is presented to illustrate for the study of contemporary French examples in the exhibition which closed today at the Art Club. The entire south wall of the gallery has been utilized for a display of Steinlen black and whites, while at the other end, the north wall was taken up by an equally interesting showing of Forain's work. There were also notable groups of the drawings of Naudin, Leandre, Hermann-Paul, Toulouse-Lautrec and Mary Cassatt. The earlier illustrators also were well represented in a small collection of five or six works by Daumier and a group by Goya which were quickly sold, as were many others, giving gratifving evidence of a generous response on the part of the invited guests of the Private View, to this appeal for assistance from the Appui des Artistes.

Professor Wm. F. Gray was elected president, Mr. George Spencer Morris, vice-president; Mr. Herbert Pullinger, secretary; Mr. Henry Troth, treasurer, and Mr. Harry C. Geiger, librarian of the Sketch Club at the Annual Election Jan. 13.

The retiring president, Mr. Chas. H. Stephens was presented with a silver pitcher and salver. An address followed by Judge John H. Patterson on the subject of illustrations of Dickens' works.

The influence of the study of the technique of Japanese artists was evident in the forty-one watercolors by Dr. M. W. Zimmerman recently on exhibition at the Sketch Club. In no sense, however, are they in any way imitative. The artist has simply taken advantage of a certain decorative, somewhat conventionalized, treatment of landscape painting, as seen for example, in the works of Hiroshige, and combined with it his own manner of interpretation of nature with a result convincing as well as beautiful. Fujiyama figures in a number of the works, but there are others, quite as successful, in which the mountain scenery of the U. S., glimpses of Quebec, picturesque bits of nearby city parks and streets, give interest to the collection.

There is on, in the Rosenbach Galleries, an exhibition of paintings and etchings printed in color by W. A. Sherwood, an artist only recently returned from Belgium. At the same gallery there are exposed, a collection of portraits by M. Charles L. Saportas of Paris.

The so-styled annual "Rabbit" of the Plastic Club took the form this year of a "Twelfth Night Revel," limited exclusively to women artists and was a colorful costumed fete.

At the annual election of the Art Club Jan. 13, Dr. Thomas H. Fenton was elected president, Mr. Geo. W. Elkins and Dr. Leslie W. Miller, vice-presidents. Mr. William de Krafft, treasurer, and Mr. Samuel W. Cooper, secretary. Executive committee, Messrs. Robert P. Cregar, Henry Gordon Thunder and Charlemagne Tower.

An effective mural decoration painted by the late Henry Thouron as a pendant of one previously executed by him has been recently unveiled in the Cathedral of St. Peter and St. Paul. It covers the entire space in one of the arched bays of the western wall of the edifice and has for its subjects "Christian Marriage" and "Christian Education."

Eugene Castello.

MR. JOHN FFOULKES
By Gainsborough
Sold by the Ehrich Galleries

CHICAGO.

The expression "Department Store Art" is so universally employed, and with good reason, for bad art or rather no art at all (it is used here these days to classify three of the exhibits at present at the Art Institute), that it is with genuine satisfaction, I begin this discussion of local art life the past week by pointing to the one honorable exception among the large department stores of our city, namely the Carson, Pirrie, Scott Co., (one of the largest of these establishments) which has given the use of one of its show windows for a display of several excellent canvasses by Inness, Tryon, Waugh, Dougherty and Ryder. All of which and many more by other important American contemporaries belong to the "stock" merchandise of the store, and are not merely "put up" for sale on this special occasion.

Some time ago one of the Institute trustees conceived a plan to induce the big department stores to bring their "line" of art works to a higher standard, in order to educate public taste. The plan was abandoned on account of the "expert" opinion of other trustees who are merchants themselves, and who very correctly pointed to the fact that department stores are run to make money, and not to educate or elevate their customers. The more's the pity! The example of the Carson, Pirrie, Scott Co. shows that there is some way of combining profitable business with good art, and the editorial in last week's ART NEWS on genuine and advertised prices, and on the value of investing in good pictures, should encourage all department stores to try the experiment.

At the Roullier Galleries there is now on an exhibition of pastels by Wm. Peunhallow Henderson and of etchings by Otto J. Schneider. The former are views from the south, especially of the quaint old French quarter of New Orleans done in the manner which Whistler once for all established as the most artistic expression in pastel medium. It is no disgrace for an artist, especially one of Henderson's talent, to profit by the experiments and discoveries of a great art pioneer, and if, as I am told, Henderson resents any reference to Whistler when discussing his own work, he shows a sensitiveness as to originality which his "signature",—(an arabesquic rose, more than suggestive of Whistler's butterfly,)—certainly does not disclose. Of late Henderson has discontinued the use of this identification mark and so allows his work to stand on its own merits, which are often, as in the pictures of New Orleans, very notable.

Otto Schneider is one of the coming etchers of the country. Starting out with portraiture (Levy Mayer, Edgar Lee Masters), he has done of late some remarkable plates of local city views.

Young's Art Galleries has had a special show of paintings by J. Alden Weir. Among the ten pictures were two figure pierces of first importance, an old woman sowing and "The Lace Maker," a young woman working on a lace frame. Both these pictures are among the best ever shown here by the President of the National Academy. At the same time a big canvas, a typical museum picture, by Childe Hassam, "The Roof Garden" and an important Innes, "The Old Farm", one of the last landscapes of the master, were shown.

Alson Skinner Clark has an exhibit of French and American landscapes at Reinhardt's. While the former belong to an earlier period and show serious study and application, the latter, especially his "Windy Hill Farm" and "Autumn Bouquet" show a new grasp of atmospheric possibilities in plain air landscapes, combined with a good sense of composition and clean color values. This collection should be shown in other cities in order to give those who know this Chicagoan so far, only from his largely advertised illustrational Panama Canal views, may get a truer conception of the work of one of America's most promising landscapists.

A landscape painter of purely local name, but who already, although but at the beginning of his career, discloses an unusual sense for pictorial composition is Paul Harvey, who is showing California scenes at a local gallery.

Finally there is at another local gallery a collective show of paintings by George Bruestle, George Macrum, Edward Volkert, Guy Wiggins, Carl Nordell, Robert Nisbet and Wilson Irvine, the group of artists known as "The Artist Friends".

Charles W. Hawthorne, whose exhibition at the Arts Club is a real event for Chicago, likes us. By the time this appears in print I hope that the rumors which say that he has consented to become instructor at the Art Institute school for the current year, will have materialized. Perhaps there will be more to say in connection with his appointment, and I will not withhold it from your Chicago and other readers.

Edward Watts Russell.

CLEVELAND.

An important event at the Museum was the opening, Jan. 18, of the Worcester R. Warner collection of Oriental antiques, with a reception in honor of Mr. and Mrs. Warner.

The collection, to which important additions are to be made through the Warner fund, includes rare pottery of the pre-Christian era; porcelains; bronze panels; carvings; jeweled buckles; stone, bronze and pottery images; gorgeous Chinese costumes, and other textiles. A case of long opium pipes in highly decorated porcelain and another case of Chinese and Merovingian buckles, showing remarkably similar features of workmanship and design, attract attention. Of later date is a finely carved jade and coral necklace with rose quartz pendant.

The Warner collection will be shown for two months as now assembled, before being divided among the various eastern displays. Through it the Oriental department of the museum at this early day has been placed in line with much older institutions and a genuine interest in Chinese and Japanese art is growing among local art patrons.

The Museum's modern French gallery has been enriched by several recent loans, among them Monet's "Rocks at Belle Isle;" "Mt. Kalsaas," "Argenteuil" and "Waterloo Bridge."

Dagnan-Bouveret, Monet, Courbet, Monet and Monticelli are also represented. The "Goddess of Fortune in Distress," by Gaston La Touche, given by Mr. Ralph King, is a recent acquisition.

The next exhibition from outside will be one of a collection of sculptures by Chester Beach, to be held next month.

At the Gage Gallery, Mrs. Max McMurray, a local sculptor, will show her most important work for the next fortnight and Miss Clara L. Deike has an exhibition of decorative landscapes.

Dr. Daniel A. Huebsch is giving at the Cleveland School of Art a course of illustrated lectures on "Art and Our Democracy."

Studio Hall, formerly the Hatch Galleries, is to hold a display of the work of local artists in the near future, and will purchase one painting. The exhibit and acquisition of local artists' pictures are to be made annually. Mr. Morris H. Glauber, present owner of the building, has announced.

Jessie C. Glasier.

ST. LOUIS.

The Daniel Catlin collection of 30 important paintings, the most valuable gift of the kind ever made to the Art Museum, will soon be placed on exhibition.

The canvases were given by Mrs. Daniel Catlin as a memorial of her late husband, one of the members of the board of control. A valuation of $250,000 has been placed upon the pictures.

In the collection are Anton Mauve's "By the River," a landscape valued at $50,000; "Haying," by Julien Dupré, and "Hunting Rally," by Rosa Bonheur.

A painting of the People's Theatre, of Cincinnati, and showing that historical place of amusement as it stands today on the eve of its vanishing, by Charles Juergens, has been presented to Manager C. Hubert Heuck, of the Lyric Theatre, Cinn. The next exhibit in the Lyric lobby will be devoted to paintings and sketches of localities in Cincinnati.

Leon Dabo is giving a series of art lectures at the Arbuckle Institute, Brooklyn, every Sunday afternoon. At his studio, 28 West 63rd St. he has painted a number of his individual works, several of which he has sold this winter.

BOSTON.

An event of artistic importance (not to mention social significance!) was the "Private View" given on the evening of Jan. 22 in that unique Boston institution, the Copley Gallery, the occasion being the first showing of fifty or more paintings, watercolors and drawings by John Singer Sargent.

This affair was literally of Boston's "six hundred", for the cards of invitation (at $5 per) were limited to that number. All of the elect and select were there looking coldly well in their evening clothes. The 10 examples in oil include the now famous "Lady Essex" (lent by the Misses Edwards), a beautifully painted portrait in the artist's earlier manner, and portraits of Mr. George R. Fearing, and Mr. Gordon Fairchild, "Lake O'Hara," now owned by the Fogg Museum, "Venice," a street scene with three small figures, lent by Mrs. Stanford White, "Olive Grove" (lent by Knoedler & Co.), and "Interior of Tent," owned by Mrs. John W. Elliot, are others.

The celebrated $2,700 watercolor, "The Looking Glass" (lent by Mr. Charles Deering), with the original motif of a man shaving out of doors, before a small mirror fastened to a tree trunk, with "Camp Fire," lent by Mrs. E. D. Brandegee, and another "Camp Fire," loaned by Fogg Art Museum, are notable among the watercolors.

Some 30 drawings (portraits), all of famous or fashionable people complete the exhibition. Among these are presentments of Bishop Lawrence, Judge Robert Grant, Mr. Frederic H. Prince, Jr., Major Henry L. Higginson, Mrs. R. D. Sears, Mmes. John S. Laurence, William Phillips, J. D. Cameron Bradley, George R. Agassiz, Miss Marion Sprague and Hon. George Von L. Meyer, etc., etc.

For the first time in the memory of man, admission is charged to this gallery, but it is for a good cause—namely—the American Ambulance Hospital in France. The exhibition will continue to Feb. 3.

Scott & Fowles of New York are exhibiting, at a local gallery, 18 Arlington Street, a collection of works that may be very properly termed an exhibition of old and modern masters. The pictures come with a clean record. The list of names represented includes Ruysdael, Cuyp, Vandervelde, Thomas de Keyser, Gainsborough, Turner, Romney, Raeburn, Lawrence, Millet, Stevens, Whistler, the Marises, and others.

In his report of the affairs of the Boston Museum of Fine Arts for the year 1916, President Morris Gray gives the annual subscriptions as $41,267—a slight increase over 1915. The net deficit for last year, moreover, is rising $13,000, as against $34,279 for 1915.

The acquisitions of the Museum during the past year include a collection of 40 paintings given by Mrs. Martha B. Angell, to be known as the "Henry C. and Martha B. Angell Collection," comprising nine examples of Corot, five of Daubigny, and examples of Reynolds, Diaz, Millet, Boudin, Isabey, Pissaro, Trovon, Mauve, etc.; a collection of about 500 musical instruments, given by William Lindsey in memory of his daughter, Mrs. Leslie Lindsey Mason; a large and beautiful landscape by Corot, given by Augustus Hemenway, "In memory of Louis and Amy Hemenway Cabot," two interesting early Italian paintings, presented by Mrs. W. Scott Fitz; and a lovely and spiritual painting of the Crucifixion by Lippo Memmi; "The Torn Hat," by Sully, given by its owners, Miss Belle Greene and Henry Copley Greene, in memory of their mother, Mrs. J. S. Copley Greene; objects of great interest acquired through the excavations in Egypt under Dr. Reisner, many important paintings and other objects acquired in the Far East through the generosity of certain members of the visiting committee on Chinese and Japanese art, many prints of high quality, obtained through the generosity of members of the visiting committee to the print department and of other print lovers, supplemented by apropriations by the Museum; a distinguished marble head of heroic size, copied from a Greek fifth centurv head by a sculptor of the Graeco-Roman period, procured through moneys provided jointly by Mrs. W. Scott Fitz and the Museum.

During the year the Museum itself has bought few important objects of art, among them a painting by Zuloaga, "My Uncle Daniel and His Family," a marble portrait head of Marciana, sister of the Emperor Trajan; a statuette by Bela L. Pratt, and paintings by Hawthorne, Paxton, Mrs. Adelaide Cole Chase and other contemporary and local artists.

The legacies for 1916 amounted to $267,788.88; the gifts of money, practically for purchase of works of art, to $74,325.32; and the annual subscriptions towards the payment of running expenses to $41,267.00—a total of $383,381.20.

There has just been placed on exhibition at the Fogg Art Museum a small group of canvases illustrative of the art of landscape painting in the XVII century. Four of them, loaned by Mr. Pierre la Rose, are attributed to Claude Lorraine.

MRS. JOHN FFOULKES
By Gainsborough
Sold by the Ehrich Galleries

The two smaller canvases by Claude, now in the Fogg Museum, are among the earliest dated examples of the master, and are, in fact, the pair owned by Cardinal Bentivoglio, which subsequently were owned by the King of Naples. The student of Claude will welcome the rare chance of comparing these early landscapes with that in the Boston Museum, painted at the very end of the artist's career.

The two larger canvases were once in the possession of the Duke of Buckingham. The four together give one a more rounded view of the range of Claude's genius than could be hoped for in any choice less carefully made.

A gift of fifteen rare volumes has been made by Mr. J. Pierpont Morgan to the Fogg Museum at Harvard. The books are richly bound, comprising the various catalogs descriptive of his collections. Four of the volumes constitute the "Catalog of Drawings"; there are three volumes of the "Catalog of the Pictures of the English, Dutch, Flemish, French, Italian, Spanish and Modern Schools"; three volumes of the "Catalog of Greek, Roman and Renaissance Bronzes"; four volumes of the "Catalog of Miniatures"; and one volume of the "Catalog of the Bennet Collection of Manuscripts."

John Doe.

PHILADELPHIA.

The recent death of Mr. E. Burgess Warren creates another vacancy in the board of directors of the Pa. Academy, of which he was the Hon. Vice-President. Mr. Warren was 84 years old, and was born in Peru, Vermont. During his lifetime he formed a well-chosen private collection of paintings, including among other important items, several good Barbizons and early Americans. He loaned these works for exhibition at the picture shows held for several years at the Union League where he was Chairman of the Art Committee. As Vice-President of the Art Club he was active in making during his term, the annual exhibitions a success, in stimulating the purchase of many works, by the members of the Club.

That XIV century Egyptian sculptors used practically the same methods and were inspired by the same ideals as the symbolists of today was effectively demonstrated by Prof. James Henry of the University of Chicago, breasted in his lecture, Jan. 20, at the University Museum upon the "Discovery of an Egyptian Sculptor's Studio of the XIV Century, B. C."

Invitations to the Private View of the 112th Annual Exhibition of the Pa. Academy on Feb. 3 have been issued and for an Artists' Evening, Feb. 10. Other exhibitions to come include that of a group of women artists, most of them trained at the School of Design for Women, at the Art Club, Feb. 15 for a fortnight.

An exhibition of contemporary French Drawings, Lithographs and Etchings is on as he Art Club through today. Representative work of such artists as Rodin, Toulouse-Lautree, Mary Cassatt, Steinlen, Forain, Naudin, etc., most of it donated to be sold for the benefit o fthe "Appui des Artistes" are on view. The exhibition was organized by the Chicago Art Institute and bears the endorsement of the French Ministry of the Beaux Arts.

Eugene Castello.

A Henry W. Ranger memorial exhibition is being arranged for the Milwaukee Fine Arts Society by Mr. Dunbar, who will also take his paintings, including recently received canvases by Metcalf, to the Milwaukee Museum for a special exhibition of American landscapes.

ART AND BOOK SALES, PAST AND TO COME.

COMBINATION PICTURE SALE.

The second combination picture sale of the season, arranged by the American Art Association, took place Wednesday, Thursday and last evening—the first two sessions in the Plaza ballroom—and the third and last in the American Art Galleries.

At the first session, at the Plaza, Wed. eve., Mr. Thomas E. Kirby sold 80 paintings, all save 24 by modern American artists, for a total of $16,510.

The top price of the session was $1,375, paid for Thomas Moran's "Moonlight after Storm—Mid-Ocean," by Otto Bernet, as agent. Other good prices were brought by Robert C. Minor's "Pool in Fontainbleau Forest," which went for $625 to Dudensing & Son, and "Approaching Storm" which brought $825; J. Francis Murphy's "Landscape," $635 from Seaman, as agent; another landscape by the same artist $850 from Mr. M. C. Megil, and a good little example of J. G. Brown "Me and Jack," $600 from Mr. Howard Young.

The two examples of Blakelock sold very low, one for only $50, an evidence that the recent boom in this painter's work is waning. The only Americans to hold their own were the examples of Murphy, Bogert, J. G. Brown and Minor. The dealers secured most of the works and the result of the sale proved that American pictures, not considered of the first order will not sell as well by themselves as if mixed in a sale with Barbizon or other popular foreign works.

The following is a list of the pictures sold Jan. 24-26, with the numbers, artists' names, titles and sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices:

Charlemont B., "Le Buveur" (Panel), 12½x6½, O. Bernet, Agt.	$210
Davis, W. B., "Beside the Forest Pool," 13x20, Mrs. J. B. Koscherak	225
Jena, Kimindy, "Tax Gatherer" (Panel), 12x7¾, C. Emanuel	90
Johnson, David, "Homestead, Plainfield, N. J.," 8¼x11, G. T. Stirling	40
Davis, W. B., "Nude Figure," 9¾x7¾, A. P. Gardiner	70
Murphy, J. F., "Landscape," 5x7, W. W. Seaman, Agt.	635
Blakelock, R. A., "Muir Bridge, California," 6¾x4½, G. T. Stirling	50
Pokitonow, I., "Rural Episode" (Panel), 7¼x10¾, H. A. Williams	160
Berne-Bellecour, E., "Awaiting the Command" (Panel), 13½x8½, John E. Welwood	190
Cazin, J. C., "Night" (Panel), 5½x6¾, William A. Johns	120
Leloir, L., "Fantaisie Italienne" (Panel), 12¼x8½, O. Bernet, Agt.	150
Michel, G., "Landscape with Cattle" (Panel), 9¾x13¼, O. Bernet, Agt.	80
Firman-Girard, M., "In the Garden," 14x10, E. T. Sylvester	40
Wiggins, C., "Oxfordshires" (Panel), 10x14, Henry Schultheis	110
Schleich, R., "At the Waterside," 8¼x16, Henry Schultheis	1 80
Moran, T., "Mexican Hacienda, Lake Cuitzeo" (Panel), 15x12, Alex. C. Mackenzie	180
Henry, E. L., "Samuel Ives Farmhouse, Goshen, Conn." (Millboard), 10x14, Clapp & Graham	120
Boughton, G. H., "Winter" (Millboard), 16x10, H. A. Williams	65
Wiggins, Guy, "Afternoon: Noank, Conn." (Millfoard), 12x16, E. Sylvester	100
Dessar, L. P., "Landscape" (Millboard), 10½x14¾, Henry Schultheis	130
Bunce, W. G., "Sunset, Venice" (Panel), 11½x15, W. A. Johns	100
Murphy, J. F., "Landscape," 8x12, M. C. Migil	850
Minor, R. C., "Landscape," 11x15½, W. W. Seaman, Agt.	275
Bogert, G. H., "Sunset" (Panel), 13x16, M. C. Migil	160
Wiggins, C., "Cattle," 12x16, M. C. Migil	130
Hassam, C., "Nocturne: Montmartre," 16½x12½, Montross Gallery	250
Ochtman, L., "Evening" (Panel), 11½x16, Dudensing & Son	110
Cave, J. C., "Head of Child," 16x13, Clapp & Graham	70
Ritschel, W., "Seaweed Gatherer," 11¾x16, Mrs. Von Gerbig	150
Agrascot, J., "Fortuny's Studio" (Panel), 16x11, G. T. Stirling	40
Wiggins, C., "In the Meadows," 12x18, G. T. Stirling	90
Carpentier, E., "Day Dreams," 15x18, L. S. Kohnstamm	80
Hassam, C., "Lady in Pink," 18x15, E. A. Milch	270
Estorach, A., "Flirtation," 16x13, Clapp & Graham	120
Max, G., "Magdalen," 18x14, C. Emanuel	100
Bridgman, F., "Arabs at Home," 13x18½, Henry D. Schley	100
Delpy, H., "Evening on River" (Panel), 11½x20¾, Clapp & Graham	100
Jones, H. Bolton, "Early Spring," 14x20, F. S. Hawley	150
Farquharson, D., "After the Rain," 20x16½, Henry Schultheis	80
Chelminski, J., "The Outpost," 16x26, M. Knoedler Co.	300
Crane, B., "Golden Afternoon," 14x20, M. C. Migil	230
Smith, H. P., "A Hill Country, Connecticut," 14x20, W. W. Seaman, Agt.	175
Brown, J. G., "Me and Jack," 24x17, Howard Young	600
Coffin, W. A., "Evening Over the Hills," 14x20, T. Prendergast	60
Kost, F. W., "Twilight: Southfield, L. I.," 16x20, T. Prendergast	95
Kost, F. W., "Near Moriches, L. I.," 16x20, T. Prendergast	80
Robinson, T., "Moonrise," 16x22, A. A. Healy	210
Blakelock, R. A., "Early Evening," 16x24, John C. Welwood	185
Low, W. H., "'Neath Apple Boughs," 24x12, W. W. Seaman, Agt.	180
Davis, W. B., "At the Pool," 8x10, Warwick House	90
Murphy, Ada C., "Joy," 20x16, G. T. Stirling	70
Hawthorne, C., "Girl Sewing," 24x18, Henry Schultheis	140
Robinson, T., "Watering Pots," 22x18, John S. Radway	210
Ochtman, L., "Early Autumn," 16x22, John N. Luff	110
McCord, Geo., "Mid-Day on Lagoon," 24x18, James E. Hanna	180
Crane, Bruce, "The Dunes," 16x24, John C. Welwood	65
Couse, E. I., "Two Braves," 20x24, R. Dudensing & Son	210
Wiggins, C., "On the Dunes," 24x20, L. Prendergast	130
Béranger, Émile, "Domestic Happiness," 20x24, G. T. Sterling	60
Kost, F. A., "Ford—Long Island," 28x24, A. P. Gardiner	175
McCord, G. H., "Sunset: Marine," 20x26, John C. Welwood	275
Couse, E. I., "Étaples," 24x29, Henry Schultheis	230
Crane, B., "Valley of Housatonic," 20x30, Rohlf Galleries	100
Wiggins, Guy C., "New England: Autumn on the Hills," 25x30, H. Leroy Jones	95
Davis, C. H., "Melting Clouds," 30x25, Macbeth Galleries	370
Kost, F. A., "The Stone Bridge," 20x24, C. P. Noyes	170
Couse, E. I., "A Village Street in France," 24x29, C. P. Noyes	160
Bogert, G., "Moonlight," 28x36, L. Oppenheim	400
Moran, T., "The Approaching Storm," 20x30, Henry Schultheis	825
Weeks, E. L., "Palace and Lake at Sarkeh, India," 28x38, E. B. Kohnstamm	180
Ekenaes, J., "Fishing in the Bavarian Alps," 23x41, C. Emanuel	375
Adams, J. C., "Midsummer in England," 22x38, A. P. Gardiner	200
Gabriel, P., "Landscape," 26x40, O. Bernet	500
Perret, A., "Shepherdess," 26x32, Henry Schultheis	210
Ranger, H. W., "Moonlight," 28x36, E. A. Milch	160
Rix, J., "Landscape," 32x42, James E. Hanna	240
Moran, T., "Moonlight after Storm in Mid-Ocean," 30x40, O. Bernet, Agt.	1,375
de Haas, J. H. L., "Cattle" (Panel), 31⅝x39½, Otto Kosekemak	170
Minor, R. C., "Morning at Niantic," 36x54, R. Dudensing & Son	625
Total	$16,510

(Second Session.)

There were three mild sensations at the second session at the Plaza Thursday evening, namely, the announcement by Mr. Kirby of the withdrawal of six pictures, attributed respectively to Thaulow, Cazin, Ziem, Corot, Jongkind, and Willem Maris, three because pronounced by "Experts" as spurious, and three as "doubtful," all entered in the sale by Mr. Arthur Nowak, the dealer, and listed as coming from Bernheim Jeune of Paris; the selling for the low figures of $1,250 and $2,700, respectively, of good examples of Schreyer and Cazin, and the purchase at $10,100 by a new collector, Mrs. E. B. Close, of 2 E. 92 St., of the large work, said by the late Max Rooses, the Belgian "expert," to be by Rubens, which was bought by the late T. J. Blakeslee from Mr. Ashel Wertheimer of London for $26,000, and sold to Mr. Bernet as agent, presumably for Mr. Wertheimer at the Second Blakeslee sale, two years ago, for $13,000.

The pictures sold were of better quality than on the first night and brought a total of $54,210, which made the total for the two sessions $70,720. The story of the third session last evening will be told next week.

Dessar, L. P., "The Ox Team" (Millboard), 10x14, H. Schultheis	100
Wiggins, C., "Landscape and Cattle," 10x12, H. Schultheis	60
Murphy, J. F., "Autumn" (Panel), 7¼x10, E. A. Milch	325
Martin, H. D., "Landscape," 9x15, J. V. V. Olcott	150
Wyant, A., "Landscape," 8x11, Herbert C. Senick	210
Murphy, J. F., "Autumn," 8x10, E. A. Milch	350
Berne-Bellecour, P., "Artillerymen," 9½x6, H. Schultheis	170
Detaille, E., "A Lancer" (Panel), 13¾x10, Holland Art Galleries	525
Lepine, S., "Landscape," 8¾x13¾, W. W. Seaman, Agt.	340
Lepine, S., "Outskirts of Rouen," 8x14¼, W. W. Seaman, Agt.	500
Dupre, J., "Cows Drinking at Pool," 6⅜x10⅞, M. Knoedler & Co.	1,000
Murphy, J. F., "Breaking Clouds," 8x12, W. W. Seaman, Agt.	800
Daingerfield, E., "Hero Lamenting Leander" (Millboard), 10x12, Clarence Siegel	175
Crane, B., "Golden Hill," 12x16, Dr. R. Held	140
Blommers, B., "Preparing Dinner," 11x14, W. W. Seaman, Agt.	700
Maris, J., "Boatman," 15x8½, Knoedler & Co.	1,200
Murphy, J. F., "The Wood Lot," 14x19, A. P. Gardiner	1,050
Dessar, L. P., "Landscape" ((Millboard), 10¾x13¾, Henry Schultheis	60
Wyant, A., "The Pool in the Forest," 12x15, Henry D. C. Rohlfs	380
Minor, R. C., "Twilight," 12x16, Henry D. C. Rohlfs	310
Hassam, C., "Nocturne," 18x15, A. P. Gardiner	225
Bogert, G. H., "Afterglow" (Panel), 12x16, Henry Schultheis	180
Murphy, J. F., "Afternoon on the Meadows," 14x19, John Levy	1,300
Detaille, E., "The Bugler," 19¼x14½, J. F. Stirling	110
Meissonier, J., "Mutual Friends," 20¾x13⅜, H. Leroy Jones	225
Israels, J., "The Fisher Boy," (Panel), 20x13½, John Levy	3,230
Blommers, B., "Big Brother," 12x16, Henry Schultheis	1,025
Lawrence, Sir Thomas, "Master Angerstein," 15¾x12¾, Mrs. E. B. Close	110
Van Baan, J., "Portrait of Dutch Admiral" (Panel), 15¼x12, C. Fleirinans	60
(Unknown Artist), "Portrait of Gentleman," 20x17¼, Eduard Brandus	120
(Attributed to Zucchero), "Mary, Queen of Scots" (Panel), 18x16, F. A. Park	180
Coello, Alonzo, "Portrait of a Lady" (Panel), 21¼x17¼, G. T. Stirling	110
y Escosura, I., "The Convalescent Prince" (Panel), 19¾x24, Henry Schultheis	200
Van Huijsum, J., "Still Life," 25¼x18, C. Fleirmans	50
Crane, B., "Autumn Day," 14x20, O. Bernet, Agt.	240
Wiggins, G., "The Top of Noank" (Millboard), 12x16, Herbert C. Senick	200
Lawson, E., "High Bridge," 16x20, Mrs. Claude Pinney	200
Knight, D. Ridgway, "Homeward Bound," 22x18, R. Henry	165
Moran, "In the Forest," 23½x12, Henry Rohlfs	150
Crane, B., "Sunset Hour," 15x20, Henry Rohlfs	160
Blakelock, R. A., "Cala. Landscape," 16x24, Henry Schultheis	775
Ryder, C. F., "October Moonrise," 16x20, Macbeth Galleries	250
Davis, C., "Windy Day, October," 17x21, Henry Schultheis	375
Dearth, H. G., "Flecks of Foam," 18x21¼, W. W. Seaman, Agt.	325
Ranger, H. W., "Old Church at Berthia," 18x25, Howard Young	220
Crane, B., "Gray November Days," 18x24, O. Bernet, Agt.	500
Michel, G., "Approaching Storm," 20x26, W. W. Seaman, Agt.	330
Clays, P. J., "Arriving in Port," 24x19½, H. F. H. Reid	650
Isabey, E., "La Chasse," 26x20, O. Bernet, Agt.	3,400
Post, W. M., "Landscape," R. Dudensing	70
Berne-Bellecour, E., "Under Suspicion" (Panel), 21x29½, Holland Galleries	400
Troyon, C., "Donkey, Goat and Sheep," 26x20¾, W. W. Seaman, Agt.	2,500
Cazin, J. C., "Holland Landscape," 23½x29, M. Knoedler & Co.	2,700
Crane, B., "Nightfall," 20x30, A. E. Pressinger	525
Remington, F., "The Ambush" (Watercolor), 22x27, W. W. Seaman, Agt.	200
Boston, J., "Moonlight," 25x30, T. E. Preston	120
Olinsky, I. G., "Dorothy," 30x25, Macbeth Galleries	525
Knight, D. Ridgway, "Reverie," 33x26, Holland Galleries	1,100
Crane, B., "Thawing Weather," 30x36, C. P. Noyes	450
Wiggins, Guy C., "Summer Sky," 28x36, James B. Townsend	140
Bogert, G., "Moonlight on the Lake," 28x36, Henry Schultheis	350
Bogert, G., "The Close of Day," 28x40, Henry Schultheis	300
(Unknown Artist), "Portrait of Gentleman," 27¾x23½, W. W. Seaman, Agt.	130
Crane, B., "Mohawk Hills," 24x30, Otto L. Koscherak	310
Kneller School, "Portrait of Child," 31x22½, Max Williams	150
Early English School, "Girl with Apples," 39x28, W. W. Seaman, Agt.	130
Dupont, Gainsboro', "Portrait of Gentleman," 30x25, W. W. Seaman, Agt.	160
Early English School, "Portrait of English Officer," 30x25, W. W. Seaman, Agt.	450
Wiggins, Guy C., "Blow from the Northwest," R. Dudensing	370
Maris, W., "Milking Time," 25x39½, O. Bernet, Agt.	3,000
Rousseau, T., "Evening in the Forest of Fontainebleau," 25x39, Robert Glendening	1,150
Bogert, G., "Sunset: Venice," 36x56, Henry Schultheis	925
Schreyer, A., "A Heavy Load," 31¾x58½, John Levy	1,950
Post, W. M., "Autumn Landscapes," 30x40, C. P. Noyes	170
Church, F. S., "Spring," 22x49¼, James E. Nanna	200
Mignard School, "Maria Teresa," 46x36, Howard Major	270
Kneller, Sir Godfrey, "Sophia, Wife of George I," 87x52, Mrs. E. B. Close	1,025
Reynolds, Sir Joshua, "Earl Gower (Marquis of Stafford)," 88x57, W. W. Seaman, Agt.	1,250
Rubens, "Adoration of the Magi," 96½x120, Mrs. E. B. Close	10,100
Total	$54,210
First Session	16,510
Grand Total	$70,720

HUNTINGTON BOOK SALE.

(First Session)

Numerous rare examples of Americana in the Henry E. Huntington collection were dispersed at auction at the first session of the sale Wednesday night in the Anderson Galleries, when more than 150 items brought the total sum of $40,691.

"A True Report of the Last Voyage in the West and Northwest Regions, 1577," by Sir Martin Frobisher (first edition) was secured by an agent for $6,900, the top price of the sale. The Rosenbach Co. purchased "A Summarie and True Discourse of Sir Frances Drake's West Indian Voyage," for $5,600, the second highest figure of the session. The series of "De Fry's Voyages" netted $7,260.

Second Session.

At the second and final session of the H. E. Huntington book sale, which took place in the Anderson Galleries on Thursday night, more than 150 lots brought the sum of $67,093.50, making a grand total for the two sessions of $107,784.50.

The adventures of Captain John Smith, including rare first editions, proved of interest to bibliographers, and provoked spirited bidding. "A true relation of such occurrences and accidents of noate as hath hapned in Virginia," London, 1608, was purchased by George D. Smith for $4,500, the top price of the sale. This work is described as the excessively rare first edition of Captain Smith's first book.

Silo Furniture Sale.

At the first session of a sale of decorative furniture at Silo's Fifth Avenue Galleries Thursday, 229 lots brought a total of $3,162.

For an Afghan carpet, B. Noewry paid $255.

Sale of Ancient Chinese Art.

The first session of a sale of early and rare Chinese pottery vases and decorated jars, statuettes of warriors and other Oriental art objects, at the Anderson Galleries, Monday, Jan. 22, brought a total of $20,437.50.

An amethyst colored vase (Sung) with raised lion head handles was purchased by Duveen Brothers for the top price of $5,500.

This unique vase is said to be the only one known in China of the same shape and color, of this important period. It came from the Mgr. Favier collection.

A pair of large jars (Ch'ien-Lung) with original covers surmounted with a gilt lion was sold to J. Magee for $3,250, the second highest figure of the sale. Other buyers were L. C. Tiffany, J. A. Burden, Lai-Yuan Co., J. Magee and Duveen Brothers.

At the second and concluding session Tuesday afternoon, antique Chinese kakemonos, makimonos and albums of the Yuan and Ming periods, ivory carvings of the Ming Dynasty, art objects of jade, and other rare pieces from the Orient, many examples from the collection of the Bishop of Peking, were dispersed for a total of $27,975, making a grand total of $48,413 for the two days' sale.

A large bronze sacrificial vase (Shang) trumpet shape, was purchased by Mr. A. Zachery for $2,600, the top price of the session.

For a twelve-fold lacquer screen (early K'ang-hsi) Mr. L. C. Tiffany paid $2,000. Other sales of interest with names of objects, purchasers and prices follow:

Kakemono. (Sung). Emperor Tang-hai-tsung giving out toys to the children of his Empire (well known Chinese Legend). L. C. Tiffany, $2,000.

Kakemono. (Sung). Prime Minister calling upon the Emperor in the Imperial Palace. Painted before the year 1100, by Li Kunglin. L. C. Tiffany, $1,800.

Kakemono. (T'ang). Group of ladies in Palace garden, by the noted woman painter, Chang Shun. C. T. Loo, $1,600.

Makimono. (Sung). Imperial birds, flowers and trees in various colors by Waong-ken-shai. A. Zachary, $1,600.

Kakemono on silk. (Ming). Empress discussing state affairs with two Prime Ministers, painted by Chang-hong-chow. E. Graham, $1,300.

Makimono. (End of Yuan or early Ming). Sixty-one celebrated women of China, painted by Wang-cheng-p'eng. J. E. Aldred, $1,100.

Kakemono. (Sung). Red and white peonies on dark brown background, painted by Chiu-Cheong. L. C. Tiffany, $825.

Makimono. (Tang). Hunting scene, painted by Li-chiu-to. A. Zachary, $800.

Chinese album. (K'ang-hsi). containing ten pictures on silk of figures. L. C. Tiffany, $775.

Bacher Picture Sale.

Landscapes, figures, and Venetian paintings, by the late Otto H. Bacher, a friend of Whistler, and one of the noted etchers of the XIX century, yet essentially a painter, were sold Tuesday eve. at the Walpole Galleries, with some additional pictures from private collections, for a total of $2,900 for 83 numbers. An "Interior of St. Mark's," painted in Venice, the original painting from which Mr. Bacher made his well known etching, was purchased by Mrs. Lee for $250, the top price. Mrs. Wick, of Ohio, paid $135 for "Boat Landing," a watercolor by Childe Hassam. Robert Blum's "Entrance to the Grand Canal, Venice," went to Mrs. E. Lefevre for $130. A winter scene, "Chambers Woods from My Window," was bought by Mrs. Leonard for $130.

Notable Etchings to be Sold.

An exhibition of etchings and engravings from the collections of Mr. H. V. Jones, of Minneapolis, owner of the "Minneapolis Journal," and Mrs. Margaret F. Everit, of Newark, N. J., together with noteworthy additions from other private sources, comprising examples of XVI, XVII, XVIII, and XIX century masters is now on view at the American Art Galleries, prior to dispersal there on the evenings of Jan. 29, 30 and 31.

The collection of mezzotints in color, formed by Mrs. William H. Reid, of New Canaan, Conn., includes examples of S. Arlent Edwards, Sydney E. Wilson, E. Gulland, Fred Millar, and other modern engravers. The subjects are after well known artists of the English school, Lawrence, Hoppner, Raeburn and Reynolds.

Whistler is represented by numerous early impressions, including the complete French set; Zorn by noted examples; Seymour Haden by 28 subjects; David Young Cameron by 31 subjects, and Meryon by several fine impressions of great rarity.

There are also examples of the work of Felix Buhot, Durer, Rembrandt, Turner, and Alphonse Legros.

Hale and Hunter Autographs.

Notable autographs from the collections of the late Mrs. S. J. Hale, and the late Maj. Gen. David Hunter, U. S. A., were dispersed at auction in the Anderson Galleries on Thursday afternoon, when over 200 lots brought a total of $6,076.10.

A Lincoln letter was purchased by George D. Smith for $435.

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Mrs. Nathaniel Bowditch Potter, Miss Elsie Cobb Wilson and Mrs. Allen G. Wellman, have opened a studio in the courtyard of the Windsor Arcade, after designs made by Guy Lowell. They plan to devote their talents to interior decoration.

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ARTIST'S EXHIB'N CALENDAR
Conn. Academy, Hartford, 7th Annual Exhib'n—Opens Feb. 12; Closes Feb. 26. Last Day for Receiving Works, Feb. 5.

Lossing Drawings and Mss.

The late Benson J. Lossing, one of the most distinguished of American historians, was an accomplished artist as well as a scholarly writer. It was his custom to visit the scenes of important historical events and make careful drawings, used to illustrate his histories. More than a thousand of these are now on exhibition at the Anderson Galleries to be sold there Monday and Tuesday afts. next, with more than 20,000 pages of Mr. Lossing's original Mss. In the same sale from other consignors are many scarce items of Americana, of which the most interesting is the only known contemporaneous Mss. map of the Braddock expedition, drawn by Christopher Gist, and one of the most important of all recent discoveries in Americana.

An unusually large number of rare books and pamphlets regarding the old French and Indian war are in the sale and among the N. Y. items are Horsmanden's Negro Plot, 1744, and, still rarer, Van Der Donck's Vertoogh Van Nieu-Neder-Land, printed in 1650. Another scarce item is the first American Lace book, printed in London in 1641.

Print Collection Sale.

An interesting collection of prints at the Anderson Galleries including consignments from Mrs. Frank Hartley of New York, the estate of Joseph F. Daly and other owners. will be sold at the Anderson Galleries Thursday and Friday eves, next. There are fine examples of the work of Bracquemond, Canaletto, Cameron, Haden, Haig, and Mervon, but the most valuable part of the collection consists of the colored mezzotints, in fine condition, by S. Arlent Edwards, from Mrs. Hartley's collection. A few American views in the collection will be sold for the benefit of the Canadian Red Cross.

Sale of Books and Library Ornaments.

A collection of miscellaneous books and library ornaments now on exhibition at the Anderson Galleries will be sold there on Thursday and Friday afts. next. Among the books are scarce editions of Burns, Cruikshank, and Dickens, old medical works, rare books on London, Harrisse's Notes on Columbus, and other rarities. Among the ornaments are busts, medals, plaques, and bronze medallion portraits.

Halsey English Mezzotint Sale.

More than 900 mezzotints by the most distinguished XVIII Century English artists form the fifth division of the print collection made by Mr. Frederic R. Halsey, and these are now on exhibition at the Anderson Galleries preliminary to the sale in five evening sessions beginning Feb. 5th. Among the artists, represented by from 25 to 70 examples each are Dickinson, Earlom, Faber, Green, Jones, MacArdell, John Raphael Smith, Turner, Ward, and the two Watsons. Thirty-two mezzotints in the collection are engraved from famous paintings by Morland. There are fine examples of the work of Smith and the rare and valuable engraving by Thomas Watson of Sir Joshua Reynold's portrait of Lady Broughton; a superb proof before the title. Several other divisions of Mr. Halsey's great collection will be sold later in the season.

Percy R. Pyne II Print Sale.

Mr. Percy R. Pyne II, will sell his collection of Views of New York and other American Cities at the American Art Galleries, Feb. 5-7 eves. inclusive.

Mr. Pyne's collection, which is known throughout the country, is the most complete, important and valuable ever offered for sale, and which includes a large number of oils and water-colors will be on exhibition in the galleries from Jan. 30 to date of sale.

Good Paintings at Silo's.

Paintings and water colors from two private collections, including those of the estates of the late H. O. Seixas, Robert Fyfe, John H. Lewis and others will be displayed on Monday at Silo's Fifth Avenue Galleries, prior to their dispersal at auction on the evenings of Feb. 1-2. The pictures are exceptionally good, come from collectors of recognized knowledge and ability, and among the artists represented are Thaulow, Rosa Bonheur, Ziem, Kowalski, Childe Hassam, E. L. Weeks and I. G. Brown. There is a large and superior Salon canvas "The Inventor" by D. Ridgway Knight.

The sale will be conducted by Mr. James P. Silo.

Chinese Art at Clarke's.

A collection of Chinese porcelains, jades and kakemonos, and other objects from the far east will be placed on exhibition Monday, preceding their sale at auction on the afternoons of Jan. 31, Feb. 1-3, at Clarke's Auction Rooms, 5 West 44 St.

Mr. Augustus Clarke will conduct the sale.

Sale of Genthe's Japanese Prints.

At the first session of a sale of Dr. Arnold Genthe's collection of Japanese color prints, Monday night, at the Anderson Galleries, a total of $5,619 was realized for 208 lots.

Mr. E. B. Bruce secured the "Apparition of Two Fairies in the Forest," the first leaf of Harunobo's epoch-making work (the first Japanese book printed in colors), for $335, the highest figure of the sale.

At the second and concluding session, Tuesday eve'g, some 190 numbers brought a total of $6,525.50, which made a grand total for the two days' sale of $12,144.50.

"Snow in Early Spring," was purchased by Mr. B. Bruce, for $450, the highest price.

Edson Bradley Art Sale.

At the fifth session of the sale of the Edson Bradley—collection of Oriental art at the American Art Galleries—a total of $5,371.50 was realized. The sale was concluded on Jan. 20, when more than 230 lots brought a total of $22,457.50. The grand total for the six afternoons' sale was $48,218.50.

A Flemish Renaissance tapestry with allegorical figures and fruit and flower motifs went to Jellenek & Co. for $1,250, the top price of the final session.

Owre Collection To Be Sold.

The collection of Chinese and Japanese enamels formed by Dr. Owre of the University of Minnesota, which includes many rare pieces will be placed on exhibition Tuesday, at the American Art Galleries, prior to the sale, the afternoons of Feb. 5-7.

It includes many notable examples of eastern art gathered from all parts of the world.

Prosper L. Senat recently sailed for Nassau for the remainder of the Winter. He spent last summer at Annisquam, Cape Ann, Mass., and had a successful exhibition in November at a Boston gallery. The artist's large and brilliant watercolor landscape, "Mission of San Juan Capistrano," southern Cala., reproduced in the ART NEWS last Spring, has been purchased by a Providence, R. I. collector.

Mary Drew Peavey Wells has given to the Minneapolis Museum, four paintings in memory of her father, Frank H. Peavey. "Woodland Scene," by Diaz; "River Scene," by Daubigny; "Mother and Children," by Israels, and "The Bat'l," by Gerôme.

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Prof. Elia Volpi, whose recent successful Davazanti Palace sale at the American Art Galleries, aroused so much interest, has opened a studio at 511 Fifth Ave.

J. S. Goggin, late of the old Katz Galleries in West 74 St., has become associated with the new Milch Galleries at No. 108 W. 57 St.

The Woman's Painters and Sculptors Association which now numbers some 400 members, is seriously considering the purchase of a house on W. 57 St. near Fifth Ave., for a permanent home.

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